

CELLULOID DIVERSIONS

The Best Little
Anime Newsletter
in the West

Volume V Number 2
February 1989

A Monthly Publication of the Cartoon/Fantasy Organization



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WHAT IS THE CARTOON/FANTASY ORGANIZATION?

The Cartoon/Fantasy Organization (C/O) is a world-wide non-profit educational organization dedicated to the enjoyment of animation and other forms of visual entertainment from all over the world and to increasing the understanding of different cultures through their popular entertainment. The C/O is a membership-oriented, non-commercial organization with no ties to any studio or production company. The C/O is dedicated to:

- providing a forum for the discussion of animation, comic, and other visual forms of entertainment from all over the world through publications, special interest groups, and local seminars;
- fostering communication and friendship between fans of the same, both in the United States and around the world through correspondence, local seminars, and other activities;
- educating the general public through publications, presentations, and screenings.

The bylaws of Cartoon/Fantasy Organization place the organization on record against video piracy, and all members are required to sign a statement that they have read and understand the paragraph of the C/O bylaws dealing with this as a condition of membership in the organization. Membership in the C/O ranges from \$4.00 to \$18.00 per year, depending on membership class (1989 dues listed). For more information on the Cartoon/Fantasy Organization, send a legal-sized self-addressed stamped envelope to the following address and request the "C/O General Information Bulletin".

Cartoon/Fantasy Organization
Attn: Club Information
P.O. Box 18864
San Antonio, TX 78238-0864

PUBLICATION INFORMATION:

Editorial Address:
Address all contributions, subscriptions, review items, and other correspondence concerning this publication to:

Celluloid Diversions Editor
c/o Randall S. Shulay
4121 Talisker
San Antonio, TX 78238-3452

SUBSCRIPTION INFORMATION:

Celluloid Diversions is currently published monthly, but this publication schedule is not guaranteed. Regular and Full members of the general C/O will receive three issues of Celluloid Diversions each year as part of their C/O membership package, and therefore pay a greatly reduced subscription rate. Subscription rates are as follows (North America/Outside North America):

Sub Length	MEMBER RATE
6 Issues	\$11.00/\$22.00
12 Issues	\$20.00/\$40.00
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6 Issues	\$14.00/\$28.00
12 Issues	\$26.00/\$52.00
Sub Length	NON-MEMBER RATE
6 Issues	\$28.00/\$56.00
12 Issues	\$52.00/\$104.00

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Artists in this issue:

Front Cover: Carol Hoeke
Back Cover: none

Lee Dunning (p 10)
David Fleming (p 8)
Bosaiya Goldenberg (p 19)
Carol Hoeke (pp 4, 7, 11, 18)
Elizabeth Kopetz (p 20)
Sandy Leutzinger (pp 13-16)
Jonathan Luse (pp 26-28)
Pat Munson-Siter (pp 17, 25, 29-33)

"Tales of the WWWA" by Jonathan Luse and the art with the Youtouden article is reprinted from the December 1988 issue of Snow Job.

FEBRUARY NOTES

by Randall Stuke

The former assistant editor of this publication (also former general C/FO Vice-President and former C/FO Temporary Director), Robert Gibson, starts off this issue with a guest editorial that contains absolutely the worst news I have ever had to publish in any fan publication in my 20+ years in fandom. This issue's "Editorial Mutterings" and the "Chairman's Soliloquy" are very important reading for all anime fans. The reaction of anime fans across the country may very well determine the future of anime fandom as you have come to know it in the last few years. If nothing else, reading these few pages will probably leave you with a clear understanding of why your editor's motto is "Stay alert! Trust no one! Keep your laser handy!" (Yep, stolen straight from West End Games Paranoia RPG.)

Moving on to less tragic articles, this issue serves up quite a mix. There is an article on Bubblegum Crisis IV, an article on Youtouden III, an article on learning Japanese, and an article on the history of the C/FO-San Antonio Tape Library. In this issue's "Manga Scene", Vanessa talks about Nintendo games that have been taken from Manga and gives her opinion of Go Nagai's Mazinger Graphic Novel. Tim Eldred talks about the relationship between chocolate Easter rabbits and anime in "Anime Musings" and then gives us a brief review of 1988 --- at least as far as anime is concerned. We have quite a few interesting letters in "Anime Mailbag" this month --- and before you ask, I did not stack the deck on the subject of shutting down the C/FO-San Antonio Tape Library --- the closest thing to a negative letter that we received on the subject is printed in "C/FO Forum". The second part of Pat Munson-Siter's Lensman story is in this issue and it even has illustrations. The cartoon strip featured on pages 26-28 is by Jonathan Luse and is reprinted from the December 1988 issue of Snow Job. (Attention all artists: I would not mind seeing more stuff like this!)

This month's installment of "The Video Library" prints part of a draft of the NEW C/FO-San Antonio Taping Rules. This portion covers the "special services" rules we are planning to include --- rules that will put other tape libraries and such ahead of everyone else in an effort to get others to open up their collections in the same manner that we have.

This issue was still formatted with PUBLISH IT! as I still have not learned to use our new GEOPUBLISH program well enough to format this newsletter in any reasonable amount of time. If this newsletter looks different, it is because I accidentally discovered that the fonts PUBLISH IT! uses are simply standard GS Fonts with a \$F7 filetype rather than the standard \$CB filetype. So I changed the filetypes of a few fonts that came with TIMEOUT SUPERFONTS and started to use them. Those of you with a Mac may recognize a few old friends: Geneva, Cairo, and San Francisco. The Geneva font is being used for most of the text in this newsletter, please let me know how you like the new look.

Next issue will be the first of our new thrice-yearly 60 page issues. If everyone comes through with the pre-formatted and/or pre-typed articles that I have been promised, the newsletter will be more-or-less on time --- but if I have to type it all in and format every page the March issue may not be out until the beginning of April. This is not really meant to sound like a threat to those who have promised material for the March issue --- it is just a simple statement of fact; without a lot of help, there is no way I can do a 60 issue in the same time it takes to do a 40 page issue! This issue will also be produced with PUBLISH IT! as I do not have time to fight a new program and get a 60 page issue out. Perhaps the April issue...

A comment on art: To be used as spot art in this newsletter, the original artwork must fit inside a box NINE inches square. Larger art can be used for full page illus and such but for the best chance of use, your originals should be designed to fill either a 9" by 9" box or a 5.75" by 5.75" box!

Quick answer to a question: "Why don't you 'kill the widows'?" CD would look much more professional without the short lines that often start and end columns." Yes, "killing the widows" (i.e. not leaving a single line alone at the beginning or the end of a column) would improve the look of this publication quite a bit, unfortunately forcing the columns to start and end properly would be a major formatting and editing pain and there is only so much I can do in the limited time I have to do this newsletter. Publishing CD takes more time than I really have to spare as it is now.

EDITORIAL STAFF

Editor: Randall Stuke
Assistant Editor: Patricia Munson-Siter
Assistant Editor: David Merrill
Contributing Editors: Marg Boskin
Vanessa Howle

Production Assistants:

Robert Chantemsin, Raymond Elliott,
Shaun Howell

Printed by Kinko's Copies

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SOMETHING TODAY!**



EDITORIAL MUTTERINGS

Guest Editorial by Robert W. Gibson

Sometime on the night of January 26th or the early morning of January 27th, a person or persons burglarized the home of Ben Dunn, a founding member of C/FD-San Antonio, and made off with close to \$9,000 worth of Japanese toys, books, records, videotapes, miscellaneous merchandise and 2 VCRs. Now burglary is quite common as crimes go, but this particular crime leaves a very bad taste in my mouth (among other places). Not only was the victim a friend of mine (and indeed, a friend of many here in San Antonio and across the country), but the MO of the person(s) responsible points to one undeniable fact --- the guilty party was one of our own. I've seen a list of what was taken and I know where most of the stolen items were kept in Ben's house. The thief picked and chose his way through Ben's collection, taking what he apparently wanted and leaving items which could be easily pawned. For instance, Ben had several years worth of anime magazines. Substantial runs of New Type magazines and Hobby Japan magazines were taken but the run of Animegals was left behind untouched. It seems to me that the culprit was a toy collector because all of the Japanese toys were taken and only the expensive American toys were taken. Now I might be off base here, but this does not sound like someone who was in it for the bucks. How many of you reading this know others who buy Japanese toys and would be able to fence these things without any questions asked? If you were robbing a house, would you take toys and leave behind two portable television sets?

No, folks, the person(s) responsible for this crime knew exactly what he (she) was doing, exactly what he or she was taking, and exactly who he or she was taking it from. And that, friends, is what hurts. If, as I suspect, this person knew Ben, does this make any of us safe from something like this? How many times have you said to yourself "No one would rob me because no one thinks this stuff is worth taking and I know everyone better than that?" Well, this just goes to prove that, unfortunately, anime and Japanese toy fandom has its share of skunks also. And that hurts us all.

Also adding to that unsavory taste still in my mouth is the fact that several of the people I've talked with about this don't seem to care, or care less because it was Ben who was robbed. Now I know he is not the most popular of us, but I'd like to once and for all say that C/FD-San Antonio (and thusly the current general C/FD) might very well not be here today if it wasn't for Ben Dunn. You probably would not be reading this publication today if Ben had not gotten Brian, Randy and I interested in this stuff we all think so highly of. For more information on the early days of C/FD-San Antonio and Ben's contributions to it, see the article on the tape library later in this issue. He deserves some of the credit for what this organization has become.

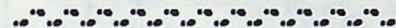
Lastly, I'd like to remind everyone that a burglary of this size is indeed a felony (that's hard time, folks), and that anyone who knows anything about this has a legal duty to come forth with any information which could lead to the arrest of the guilty party(ies). Even if you won't do it because it's the lawful thing to do, consider doing it because it's the right thing to do. I realize that, in a group like ours, everyone knows everyone and no one likes to rat on a friend. Please consider, however, that we all will lose eventually if we let this kind of behavior invade our fandom. I hope that even those of you who disagree with Randy's statements on the legal aspect of our fandom's taping habits will realize this is a bit more serious. I always thought of this bunch as a sort of family but I'm not sure anymore.

Anyone interested in helping should send a letter to Ben requesting an itemized list of things stolen (he'll send one to you free --- you don't even need to send a SASE), and he's offering a reward (more info on the back cover of this issue).

If this makes any difference to any of you, not everything taken from Ben's house belonged to Ben. Several records and videogame cartridges belonging to Paul Roche were taken. And two videotapes belonging to yours truly were stolen. Both of them were gifts from my Japanese friend Mitsuyoshi, and one of them had my name and

address on it so whoever took the tape knows it belongs to me. In case anyone cares, these were tapes numbered D6 and K5 and are forever lost to the C/FO-San Antonio tape library and Randy has told me he will not make any further dubs of his copies of the programs which were on the stolen tapes (M004 and M018). If the property stolen is returned by Ben's deadline, I'll consider business as usual. If not, there is a very good chance that I'll pack up my copies and only make tapes for friends (this means one-third of the C/FO-San Antonio tape library will vanish as quickly as did Ben's toys). I realize this is quite extreme, but they are my tapes. Randy makes these threats every once-in-a-while, but this is the first time I've considered it. If it sounds rude and unfair, so be it. If it gets one or two of you to help track this stuff down, it'll be worth it. Remember, there's plenty of ways you can help. Keep your eyes open at conventions. Keep your ears open at club meetings. We're a pretty close-knit group. This stuff will show up eventually. Do we really want this kind of thing tainting our fandom?

Robert Gibson



CHAIRMAN'S SOLILOQUY

From talking to Robert as he was typing this in the above editorial, I get the impression that he is really surprised at the "who cares, it doesn't affect me --- and even if I discover who did it, I'm not going to do anything" attitude of a good-sized portion of anime fandom. I have seen this childish, amoral attitude before in many anime fans. Here are a few examples:

* In the early days of the C/FO (back when what is now C/FO-Los Angeles was the entire C/FO), the C/FO spent club money to buy video tapes for a C/FO Tape Library. The LA people running the C/FO appointed C/FO Founding Member Mark Merlino as C/FO Tape Librarian. However, when it came time to return the tapes to the C/FO, Merlino claimed that all the C/FO had purchased was the material on the tapes, not the tapes themselves and refused to return the tapes the C/FO had purchased! Did the LA-area C/FO members do anything to Mr. Merlino (go to court to force him to return the tapes, expel him from the C/FO, or even something relatively minor like censuring him and forbidding him to attend their meetings)? No, they just ignored the whole thing - didn't want to rock the boat, I guess. [Those LA-area anime fans who attend the meetings of C/FO-Los Angeles (and those LA-area groups that have splintered off from C/FO-Los Angeles over the

years) have often wondered what the Los Angeles area did to earn my complete and utter contempt...well, allowing this theft without any effective protest accounts for about 60% of it - I find it very hard to deal with people who will not act against people who take what others own. Believe it or not, Merlino was still an accepted member of LA anime fandom as late as the spring of 1988 as some LA area members were trying to help defeat the 1988 C/FO reorganization by telling the board that Mark Merlino, one of the C/FO's founders, opposed it!]

* In 1987, the first issue of Animag had an article ripped off almost word for word from an article written by Jane McGuire in an issue of the old C/FO Magazine edited by Kurt Black and Jane McGuire. Did C/FO members and other anime fans condemn Animag for this theft? For the most part, no. In fact, many actually seemed to think that the C/FO was in the wrong for trying to force Animag to admit and correct their error and actually pay Jane McGuire for the use of her article! [I guess the anime fans who thought Animag's theft should have been ignored feel that theft is okay if it is in a good cause (and they considered Animag a good cause)... I wonder if these fans would feel that way if their collection of anime materials (tapes, magazines, toys, whatever) was stolen so that what was their stuff could be sold to new anime fans to allow these new fans to get a collection of hard-to-get older material started. Somehow I imagine that they would strongly object - perhaps the cause is only good if one's own possessions are not affected.]

* The C/FO bylaws require all C/FO members not to deal with for-profit dubbers --- this includes being a member of a group that has known video pirates as members. The Hannifens (who have been known to charge about \$29.95 for a two-hour copy, and claim that they were rendering fandom a service by doing so) are members of an org called U.S.A. Yatsura (and apes are organizations by definition). The Hannifens also wrote a hot check for slightly over \$550.00 to one of the C/FO's few Japanese members living in Japan (and the person responsible for most of direct-from-TV anime tapes in the C/FO-San Antonio Tape Library) for anime goods. Yet there are still general C/FO members who are members of U.S.A. Yatsura! You'd think that even if they cannot bring themselves to fight to get the Hannifens removed from U.S.A. Yatsura because they are video pirates, they would do so because they have ripped off a person who is not only a fellow C/FO member but is a major source of Japanese anime for the only group that has been dubbing tapes for all C/FO members for the past few years. And, you'd think that if these C/FO members could not get the Hannifens expelled from the

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organization, they'd quit U.S.A. Volsura and start their own Volsura apo in protest. But they don't, these gutless members instead claim that they are not dealing with video pirates because they do not by tapes from the Hannifens (they just help make them feel like an accepted part of anime fandom by allowing them on the apo) and that the matter of the \$550 hot check is a "private affair" that should not affect their right to deal with the Hannifens (despite the fact that almost every one of these members have obtained copies from the C/FD-San Antonio Tape Library over the years)! I consider any member of the C/FD or any person who has ever obtained tapes from the C/FD-San Antonio Tape Library and who still deals with the Hannifens after having been informed of check-kiting and for-profit dubbing ways to be just as big of scum as the Hannifens themselves --- as several people have found out when I treat them like dirt because of their membership in this group (no, that's not quite true - I usually treat dirt better than I treat these people!)

As there are even more examples I could give of theft being considered unworthy of concern --- let alone action --- by many

anime fans, I am not surprised when a good number of anime fans (though, thankfully, apparently not a majority) seem to think that the theft of a collection worth about \$9,000 from a fellow anime fan and C/FD member is not "their problem" or that "they won't turn in the person who did it even if they knew who he or she was". I was somewhat surprised to hear of a couple of people (one of whom had been considered a friend of mine - up until now) who seriously "thought it couldn't have happened to a nicer guy" and actually seemed glad to hear about it, though.

To be honest, however, those anime fans who condone thefts like these make me very angry and make me wonder if all the dubbing, editing, record-keeping, and letter writing I do for this club is really worth it. When I hear "me generation" types (who I thought were friends) say that they would not tell who stole \$9,000 worth of animation goods if they knew who did it, I sometimes think I know how Kevin Landwaster in The Chronicles of Thomas Covenant the Unbeliever must have felt when he learned that Lord Foul sat on the Council of Lords and I begin to understand how he could destroy all that he held dear. Thinking of this brings to mind one the following

verse from "Lord Kevin's Lament" (from the second book in the first Covenant series, *The Illearth War* by Stephen R. Donaldson) which clearly expresses my feelings at this moment.

Where is the power that protects
beauty from the decay of life?
preserves truth pure of falsehood?
secures fealty from that slow stain of chaos
which corrupts?
How are we so rendered small by Despite?
Why will the very rocks not erupt
for their own cleansing,
or crumble into dust for shame?
Creator!
When You desecrated this temple,
rid Yourself of this contempt by
inflicting it upon the Land,
did You intend
that beauty and truth should pass utterly from the
Earth?
Have You shaped my fate into the Law of life?
Am I effectless?
Must I preside over,
sanction,
acknowledge with the bitter face of treachery,
approve
the falling of the world?

Randall S. Stukey
C/FO Chairman



BUBBLEGUM CRISIS IV: *Revenge Road* by David Fleming

This latest installment in the popular *Bubblegum Crisis* OVA series is definitely not a let-down from its predecessors. The animation is excellent and the music is as great as ever. And where would all those *Bubblegum Crisis* fans out there be without the usual (over)dose of action and mayhem? The producers, not wishing to disappoint, keep up their tradition of making sure no one falls asleep during the opening credits. Subtly be hanged, these guys want your attention!

The plot revolves around a man, J.B. Gibson, who has a bone to pick with motorcyclists --- he seems pretty determined to kill any he comes across. Through a series of flashbacks, we find out that he and his girlfriend were attacked by a motorcycle gang. He was seriously wounded, and she seems to have been driven insane by the experience. Both suffer from a kind of post-stress disorder.

His means of revenge is a prototype car, the 2021 H1J Griffin. This car undergoes several modifications in the course of the OVA. These modifications, however, come in the form of what appears to be Borne technology! Gibson seems to use this only as a thought-control mechanism and power source for the car. What he doesn't expect is the car gaining a sort of consciousness, and it's not a nice one!

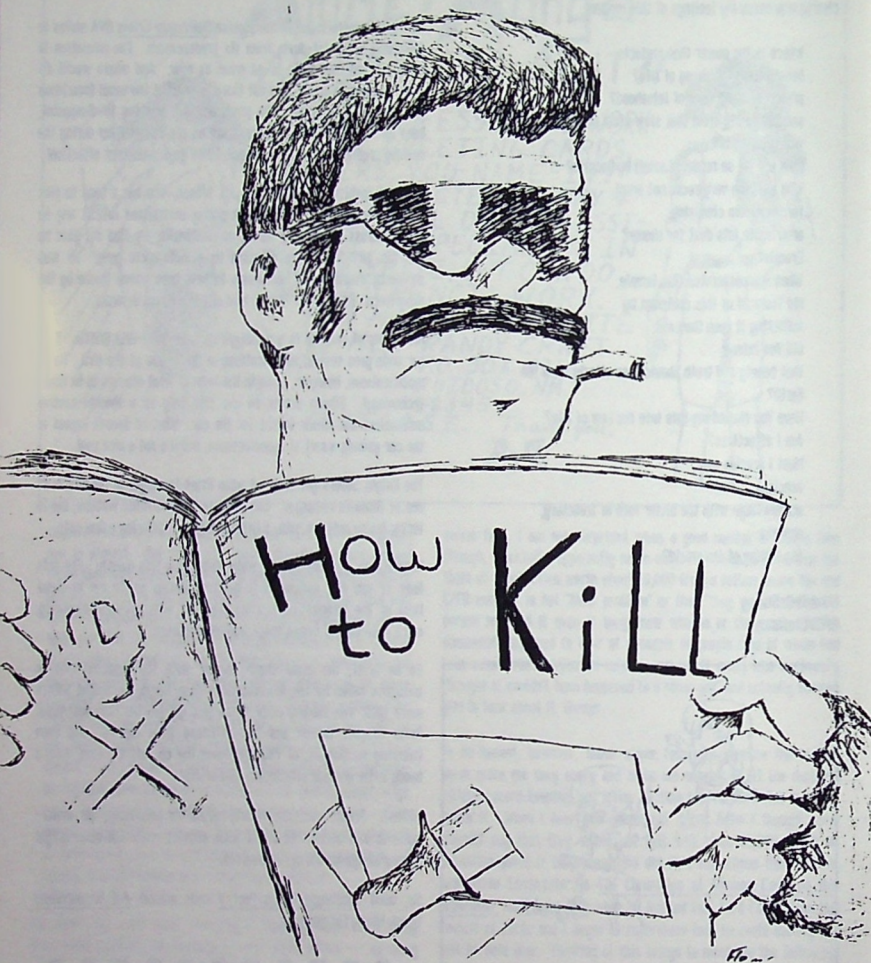
The Knight Sabers get involved when Priss is caught in the middle of one of Gibson's rampages. Compared to Gibson's other victims, she is lucky, losing only her bike, a little pride, and suffering a few cuts.

Needless to say, she doesn't walk away from this quietly. She gets Mene to use ADP computers to get information on the car involved. Most of the information is classified, but with patience, ingenuity, and a recording of Leon's voice, she gains access.

To be brief, the usual chase ensues, with the expected rise in insurance rates for the inhabitants of Mega-Tokyo, the Knight Sabers make their own subway exits, Priss gets yet another bike destroyed, Priss rescues Gibson and his girlfriend from the car, and Leon (wearing sunglasses, of course) blows the car off the road with a handy little grenade attachment, end of story.

Almost. Priss' mechanic finally makes her help repair her motorcycle (a pile of twisted metal with wheels), while the other Knight Sabers lounge around by the poolside.

So, until *Bubblegum Crisis Part V* rolls around, Auf Wiedersehen!
Oops! Wrong Language...



ANIME NEWSWIRE

Mai Graphic Novel

Mai (the Psychic Girl) will be re-released by Viz Comics in a series of four bi-monthly graphic novels starting in March. Each trade paperback volume will have between 260 and 290 pages. This edition will include pages that had to be cut from the Eclipse comic edition because of nudity or formatting problems.

New Star Blazers Limited Series Due

New adventures of Star Blazers will appear this year in the format of a second limited series from Comico. The plot (developed by the late Markalan Joplin) involves the crew of the Argo engaged in a conflict against mercenaries and rogues who are making rebuilding difficult after the fall of the Comet Empire. The series will feature the talents of Bill Anderson, Phil Foglio, Harrison Fong, and Doug Rice.

Original Robotech Series

Eternity Comics has scheduled a new Robotech title for release late this spring. Robotech: Malcontent Uprising will be completely original material (not an adaptation of anything) created by Bill Spangler.

Gleanings from the February Animedia

(off of USENET, submitted by Hitoshi Doi)

* Top 10 characters are: 1. Nausicaa (Nausicaa), 2. Anice (Borgman), 3. Sheeta (Laputa), 4. Kyoko (Maison Ikkoku), 5. Touma (Samurai Troopers), 6. Cygnus Hyoga (Saint Seiya), 7. Madoka (Orange Road), 8. Ryo (City Hunter 2), 9. Andromeda Shun (Saint Seiya), 10. Pazu (Laputa)

* Kurumada Masami's anime Saint Seiya TV anime, the new movie, and a new video series are covered.

* Pollabor will come out sometime in the summer as a movie. Noo will probably have a more major role.

* The following videos are coming out!

- | | |
|------|-----------------------------------|
| 3/1 | Shiroi Koibitotachi (Orange Road) |
| 3/21 | RHEA - Gall Force |
| 3/25 | Gundam 0080 - War in the Pocket |
| 4/1 | Hawaiian Suspense (Orange Road) |
| 4/21 | Vampire Miyu 4 |
| 4/25 | Kenrou Densetsu 3 |
| May | SD Gundam 2 |

summer
summer

Bubblegum Crisis VI
Top wo Nerael 3

Gleanings from the February Animedia

(off of USENET, submitted by Hitoshi Doi)

* The results of the readers favorites of 1988. Some of them are:

Refreshing Character: 1) Anice (Borgman)

Cool Looking Character: 1) Ryo (City Hunter 2), 2) Ryo (Borgman), 3) Char (Gundam), 4) Ryo (Samurai Troopers), 5) Dragon Shiryu (Saint Seiya)

Sexy Character: 1) Madoka (Orange Road), 2) Anice (Borgman)

Dark Character: 1) Dust Geed (Borgman)

Sympathetic Character: 1) Quess (Gundam), 2) Aramis (3 Musketeers), 3) Char (Gundam), 4) Hikaru (Orange Road), 5) Tetsuo (Akira)

Sexy Mecha: 1) Leina (Leina Kenrou Densetsu), 2) Anice (Borgman)

* There is an article on a new TV anime series "Juushin Raiger", a bioarmor, robot, SF, good vs evil fighting story which starts March 4.

* "Top wo Nerael vol. 2" contains episodes 3 and 4. Noriko falls in love, fights in her first battle. We get to see the "Gunbuster" and the space monster.

* The entire "Zillion" series will come out in Laser Disk starting 1/21.

1988 Anime Best 10: 1) Saint Seiya 2) Borgman 3) Anime 3 Musketeers 4) Wataru 5) Samurai Troopers 6) City Hunter 2 7) F 8) Zillion "Burning Night" 9) Dragonball 10) Kimagure Orange Road

Tetsuo Hara Begins New Manga

The highly awaited new manga by Tetsuo Hara, the creator/artist of Hokuto no Ken, began a few months ago in Shonen Jump Weekly. Entitled Cyber Blue, it is a science fiction/adventure series set on a colony planet where the oxygen is in short supply and everyone must carry their own supplies with them. It sort of looks like a cross between Hokuto no Ken and Blade Runner (lots of dystopian violence if you like that sort of thing). The hero, Blue, got most of his body destroyed in the second installment and ended up with cybernetic body parts thanks to the help of an artificially intelligent robot/computer/life support unit with knowledge gathered over many years. Thus, Blue ends up looking quite a bit like a punk version of the Terminator with a little bit of personality. The art is typical Hara and the storyline by Bob and Ryuichi (pen names both) is OK if you like this sort of thing.

THE MANGA SCENE

by Vanessa Howle

In this month's column, I'm going to write about manga and anime that has been turned into Nintendo games - for America.

In Japan, the Dragon Quest III Roleplaying Game will be released in February and is expected to be highly popular - with total sales of 5 million or more! According to Nintendo Power Magazine, Ninja and Kung-fu masters are no longer the heroes of the Japanese youth - having been long since replaced by warriors and sorcerers in fantasy environments.

The "Dragon Quest III" video game is based on the Dragon Ball manga by Akira Toriyama and Bird Studios. Nintendo plans on bringing out an America version of this game. The article showed three panels of computer animation from the Japanese version as well as a host of characters (such a Goku) from Dragon Ball manga.

Another manga-related game that is being released in America is the Golgo 13 game for the Nintendo system. An article on this game was published in the second bi-monthly issue of Nintendo Power. This article included 8-10 pages of step-by-step instructions on how to play the game, peppered with illustrations from the manga series. According to this article "a viol of 'Cassandra E,' a deadly biological warfare weapon is stolen and is to be unleashed on the world unless Golgo can stop it". A bevy of characters have been created for this game as well as dramatic helicopter escapes for the player.

Also highlighted in the same issue was the Life Force game. According to the brief synopsis given in the first issue of Nintendo Power: "Konami is also preparing to bring you Lifeforce, a sci-fi action thriller. Save the Milky Way from the all engulfing, planet eating alien Zelos by blasting your way through the galaxy in either the Vic Viper, or the Road British Space Destroyer." I've seen the graphics and I don't remember there being any humans in the game, just spaceships - similar to Blasternoid or Golgo.

Nintendo of America has another Dragon Ball based game called Dragon Power out. "I'll make all of your dreams come true, Goku!" is the liner from this game. Most of the characters (Goku, Nara) and the premise of finding the seven balls from the manga are present in this game. It's based on the classic Chinese story "Hsi Yu Chi" (Monkey) with Goku and Nara battling monsters and dragons to retrieve the seven balls.

For the 8-page layout for the Nintendo game Double Dragon who should appear? None other but Kenshiro! In fact, several illos of Ken appear throughout this article in the July/August 1988 issue of Nintendo Power. Who knows, perhaps Kenshiro was the inspiration behind Double Dragon?

I could find no indication either in the Nintendo Power magazine nor via Nintendo's 1-800 information operator that they are planning to release a game called Zeta Gundam.

Nintendo is inviting readers to write in and let them know what games Americans would like to see released for the Nintendo Entertainment System. If they are releasing Golgo 13 and Dragon Ball games, I don't see why they can't release Saint Seiya, Gall Force, Z Gundam, or the other OVA related Nintendo games that have come out in the past few years in Japan. Nintendo does seem to be open to suggestions, however. If C/FO members owning Nintendo systems are hell-bent (or even vaguely interested) in having more of these anime-related games appear here in America, I suggest you send a postcard or a letter to:

Nintendo Power Mailbox
P.O. Box 97033
Redmond, WA 980-73-9733

or to:

Nintendo of America
4820 150 Ave NE
Redmond, WA 98052





For those of you interested in getting the Nintendo Power magazine, call 1-800-521-0900 to place a credit card order or write to the following address for more information.

Nintendo Power Magazine
P.O. Box 97043
Redmond, WA 98073-9743

All the information on these games have come from either the first four issues of Nintendo Power or the company's 800 information number (1-800-422-2602).

Mazinger Graphic Novel

Mazinger by Go Nagai has finally been released. This graphic novel is beautifully painted and is packaged nicely, but unfortunately, in my opinion, the story/plot just doesn't hold water. The Mazinger graphic novel would have been much more interesting as a portfolio or a calendar.

Like Appleseed, Grey, and other translated manga, Mazinger focuses on a world wide war. In the Mazinger version, the surviving nations divide themselves into North and South superpowers causing a hundred years war.

Koji Kabuto is the pilot of Mazinger and while fighting, falls through a time warp into an alternate world. On this world, a lizard-like alien species is trying to overrun the land and kill the princess in charge. Koji shows up in the nick of time and saves the Princess

Krishna. After making the princess promise to love him forever, no matter what, Koji agrees to fight for Krishna. (Unfortunately, Princess Krishna is about forty feet taller than Koji.) While going into battle for Krishna, Koji unwittingly opens the warp he originally fell through and is back on Earth in the middle of the hundred year war.

At the end of the graphic novel is a four page retrospective on Go Nagai. Unfortunately, after the long wait for this graphic novel, I was highly disappointed (bet you couldn't tell). The plot seemed to be aimed more toward five-year olds than toward adults able to afford it. Many fans look through manga at the lovely art and wonder what the storyline is about; well, this is one comic I wish I could have bought in Japanese - at least then I would have been able to think it was about something.

Abundi and Secret Weapon Yuki News

Paul Young's Secret Weapon Yuki will be published in Abundi as an eight page backup. Due to distribution problems, Abundi will run as an eight page story in Boris Adventure Magazine #2 (to be released around February/March 1989) and the Gary T. Washington art seen in the October 1988 Celluloid Diversions will be published by Innovation Comics (founded by David Campelli, formerly of Eternity) as a two-issue mini-series in April and May of this year. Neil Mo Han, who has contributed art to Celluloid Diversions will be contributing pin-ups. Abundi may still be published by Nicotol Comics in the future if the distributor situation looks brighter.

C/FD Member Creates a "Manga-style" Mini-Comic

Most of you are probably familiar with Randy Craft's art from recent issues of this publication, but how many of you are aware of the fact that Randy has put together a mini-comic dealing with anime/manga characters?

Anime Gals #1 was put together almost a year ago, and is an interesting combination of the mini-comic with the animation genre. Along with established anime characters (A-ko, Eve, gals from Megazone, etc.), Randy has thrown in his own original character, Terry. I haven't heard if Randy has put out more Anime Gals or not, but I am honestly looking forward to more!

For those of you interested in finding out more about Randy's Anime Gals mini-comic, you can write to him at the following address (don't forget to include an SASE):

Randy Craft
P.O. Box 1931
Ruidoso, NM 88345

In closing...Did you ever notice that on the Captain Marlock tapes released by Family Home Entertainment, they are copyright 1980 by Ziv. Hmmm, Ziv spelled backward is Viz! Hmmm... (Mo, I'm not the same type of person who started the 'Paul is dead' thing either!)



ANIME MUSINGS

by Tim Eldred

(reprinted from the January 1989 *Animania*)

With the Easter holiday a couple of months off, my thoughts turn to an interesting story about rabbits that was told to me once by a friend (and charter ANIMANIA member, incidentally). There is no real reason to hide this person's name, but for a heightened sense of drama, let's just call him M.

When M was just a lad, many of his Easters resembled each other because of one small gift his parents would invariably bestow on him each year: a basic, solid chocolate rabbit. Nothing overly large, nor overly adorned.

Being a lad at the time, M was given to admire the larger, fancier chocolate rabbits he would glimpse in the stores each Easter season with their multicolored candy bows, enticing candy eyes, and ample bellies ripe with the promise of prolonged holiday gorging.

Then, one year, M went back to school the day after Easter to discover that one of his classmates had been gifted with the very item M had longed for so many years before. There, in person, stood a gigantic, plump chocolate rabbit festooned with all the trimmings.

But then the moment of destiny came. M watched his classmate eagerly gouge into a portion of the giant object to consume before the eyes of envious children...

And the rabbit was completely hollow.

Oh, I know what you're saying. 'Tim, this is an anime newsletter, not a chocolate rabbit review. You should take some time off, maybe.' But there is a point to the story of the hollow rabbit and a very definite moral that runs closer to the state of anime than is immediately apparent. But I'll spell it out for you: there are way too many hollow rabbits out there.

Television anime is a fading thing as far as fantasy/adventure goes.

The last SF series we saw was *Borgman*, and its ratings were in the basement. On the OVA front, there are more projects on the boards than ever before, and the industry may now be our only refuge for animated science fiction. But this is where the problem lies...a disproportionate number of the OVAs released nowadays demonstrate astoundingly limited creativity. Many of them seem to have become a showcase for T and A on over-endowed preteens, repetitive mecha that gives us the strong impression that we've seen it before, and stories with so little substance that the retention rate afterward can be measured in minutes. The only thing these OVAs do not lack is a stunning visual presentation that is all too alluring to the uncritical eye.

In short, hollow rabbits; flashy and promising on the outside, but devoid of rewarding matter when you start gouging.

Conversely, let's draw a parallel with M's smaller solid rabbits that his parents so wisely gave him year after year. Less exciting in outward appearance. A little rough around the edges. But concealing a substance that puts the flashier rabbits to shame. Unfortunately, solid anime isn't seen much any more, but it is there for those who care to look. It's older, rarer, and rougher, but infinitely more rewarding.

And yes, there are solid AND flashy rabbits to be found, too. These are the *Nausicaas*, the *Gundams*, the *City Hunters*. But remember, these were created by the minds that started off with the smaller solid rabbits. Indeed, the greatest hope for OVA anime right now is a trio of projects directly descended from some very memorable solid rabbits...namely *Dunbine*, *Voloms*, *Crusher Joe*, and the venerable *Starship Troopers*. All carry the promise of substantially and the prominent absence of all negative aspects of those hollow rabbits I mentioned above.

So in the end, the OVA market is by no means dragging itself into a premature grave. But it's got an awful lot of hollow rabbits to shake off before we can look upon it as the best possible future.

The New Cartoon/Fantasy Organization
needs your talent, skills, and abilities!
Without your art, articles, ideas, and time,
the C/F/O cannot be...
The C/F/O is only what you make it!
GET INVOLVED TODAY!



YOUTOVIDEN

AYAME



SAKON



YOUTOUDEN III

by Janathan Luse and Yoshi Hatanaka
(reprinted from the December 1988 SNOW JOB)

This is the final part of a series dealing with the struggle of Ayanosuke (Ayame), Ryoumo, and Sakon against the evil warlord Oda Nobunaga and his aide, Ranmaru. Nobunaga has been ruthlessly crushing all opposition, especially Buddhist monks, in his bid for power. He has lots of demons and evil wizards on his side but the good guys have three magic weapons that make them almost unstoppable. [For more information on what has gone before, see the articles on Youtouden I and II that appeared in the May and June 1988 issues of CD-RSS] Now, on with the action!

It is the 2nd of June, 10th of Tensho when the Honnouji rebellion started. General Nitsuhide Akecki attacks the castle where the warlord Oda Nobunaga stays. Ayanosuke and Ryoumo fight their way inside to Nobunaga's bedroom. Surprised at their feeble attempts to defend themselves, Ayanosuke kills Nobunaga and Ryoumo impales Ranmaru. They soon see that they've been tricked. "Nobunaga" and "Ranmaru" are imposters!

The real villains are in another castle. Nobunaga is pacing the room longing for the time when he will get the magical power of Youtouden. Ranmaru says nothing, biding his time.

KIHEIJI



RANMARU



Ayame goes to Mt. Hida to find Sakon. Sakon has been a hermit the past few months, trying to resolve his purpose in life. Ayame tries to persuade Sakon to join the battle against Nobunaga but he replies in an unexpected manner. Flustered by his kiss, Ayame departs without the brown-haired samurai. The old monk Ryouan has no better luck.

The fateful night arrives. A lunar eclipse occurs, a comet blazes across the night sky, and magical forces abound. The Kagenin (Shadow Ninja), Ayame and Ryouma, have little time to stop Nobunaga from achieving the magic of Youtouden. Ayame and Ryouma infiltrate Azuchi castle to challenge the warlord. Ayame is attacked at Niou gate by spider monsters and a blond ninja. She is stabbed by the ninja and falls into the web. Kiheiji, the blond spider ninja, proves to be the toughest opponent Ayame has ever faced and it is only with the sudden appearance of Sakon that she escapes alive. Sakon yells, "Go ahead, Ayanosuke! I will take care of him!"

In another courtyard Ryouma finds a little girl bouncing a ball surrounded by corpses of Mitsuhide soldiers. As the big man strides

forward the mysterious girl begins to cry innocently - and the corpses come to life! The girl is Kagami and she is part of the Oboroshi, Nobunaga's special forces. Ryouma roars and rips through the zombies with his magic blade. Kagami backs up against the wall and drops her ball so that it explodes in front of the warrior. Ryouma, now missing an eye and bleeding profusely, cries "You're so dirty!" and skewers Kagami on his pike. Kagami reverts to her true demonic form as she dies.

In the castle Oda Nobunaga is changing too. He groans in agony as he begins growing into Youtouden. Ranmaru watches the transformation dispassionately. All is going according to plan...

Ayame bounds up the rooftops in time to witness Youtouden break out of the castle walls. Nobunaga is now Youtouden reincarnated, a giant black demon god. Ayame challenges him but her sword blasts seem to have little effect. The old monk, Ryouan, meets Ranmaru and is quickly killed.

Sakon is losing his fight with Kiheiji. Allowing his love for Ayanosuke to distract him, Sakon is stabbed in the belly. He thrusts his sword in the ground as Kiheiji approaches and yells "Ayame!" His emotion powers the sword and results in an explosion that disintegrates Kiheiji and dazzles Youtouden. Ryouma lifts his blade and supplies his power as well. The united magical power of the three blades proves to be too much for the huge demon - he dies of a splitting headache.

As the dust settles, Ranmaru appears in the air above Ayame. He tells her that he planned this whole war between the Shadow Ninja and Youtouden. The monk that brought them together, Ryouan, was a member of the Oboroshi - controlled by Ranmaru all along. Ranmaru came from a distant planet 500 years ago to prepare for the coming of his people to earth. His planet is now at its closest approach to Earth --- it's the comet that is streaking through the sky --- and it is time to open the gate. With the land in chaos, Ranmaru and his people shall take control of Japan with little trouble.

Ayame is aghast at this story. There is an interplanetary gate opening to spew evil creatures on the land and she can't stop Ranmaru, no matter what she tries. Ranmaru is faster, stronger and seemingly invulnerable to her attacks!

Ranmaru soon tires of his fun and levels a killing blast at the woman. It is blocked by Sakon at the last instant. "Another one!" mutters Ranmaru. He hurls roof tiles at the pair, which they narrowly dodge. His power is too much for Sakon and Ayame, wounded as they are, to



hold off for long.

Ryoma comes to their rescue. The big man comes up from behind and impales Ranmaru on his yari. He hoists the struggling wizard and yells, "Attack him together with me!" Crying out at their friend's sacrifice, Sakon and Ayame join their magical energies with Ryoma and fry Ranmaru. The ball of energy also kills Ryoma and the alien blob coming through the interplanetary gate (which closes with Ranmaru's death). The Earth is safe from the aliens thanks to the sacrifice of Ryoma.

Sakon breathes his last in Ayame's arms. He says that he loved her but never was able to tell her. "Take care of yourself, Ayanosuke," he says to her and dies. Ayame won her revenge on Nobunago and the Obarashi, but at a terrible cost. All her friends, Anime, Kikyou, Kyo, and her father, Jimpe, Ryoma, and Sakon are remembered. Ayame lifts her chin and will press on with pride.



1988: THE YEAR IN JAPANESE ANIME

by Tim Eldred

(reprinted from the January 1989 *Animania*)

Now that 1988 is officially kaput, it's a time for reviewing, and the previous year in anime had some definite ups and downs.

For another consecutive year OVA releases edged out TV and movie anime by volume. Most of the '88 videos were pretty good, and series seemed to be the key word, much to my relief as it signalled

the revival of meaty, extended stories. Among the many serialized OVAs, we saw *Dirty Pair* (10 episodes), *Pallador* (6 episodes released between April and December), *Dominion* by the author of *Applesseed* and *M-66* (2 episodes with two more coming in '89), *Gal Force 2, 3* and a parody video *Ten Little Gal Force*, *Voloden* (3 episodes), two more installments of *Bubblegum Crisis* (of a projected 13), three of six episodes of *Mellorink* a "sequel" to *Votoms*, three episodes of *Starship Troopers* (released October through December), and the first of two more continuing serials, *Gunbusters* and *Zeoraime*.

One-shot OVAs seemed to up the ante as well, with new extensions to *Votoms*, *Godmarz*, and *Dunbine*, three classic TV shows, and such fare as *Dragon's Heaven*, *Applesseed*, *Ako 3*, the hilarious *Super Deformed Gundam*, and more. Flashy hollow rabbits abounded as well, but were easily outclassed.

On the movie scene, the trend was to sequelize some of the most popular TV shows from recent years, not the least of which were *Gundam* and *Urusei Yatsura*. The films based on these two series were 1988's top moneymakers, but cinematic installments of *Maison Ikkoku*, *Orange Road*, *Saint Seiya*, and *Dragon Ball* could be found as well. However, two of the most critically-acclaimed anime movies of 1988 were *Akira* (match) and Hayao Miyazaki's new comedy, *My Neighbor Totoro*. Miyazaki is, of course, the renown creator of *Nausicaä*, *Laputa*, and *Cagliostro* and this proved another successful year for him.

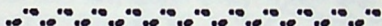
The lowest dregs of anime, however, dwelled on TV screens. Some popular shows continued, including *Dragon Ball*, *City Hunter*, *Saint Seiya*, and *Transformers*, but several fan favorites bit the dust, such as *Dragonar*, *Hukoto no Ken*, *Maison Ikkoku*, *Orange Road*, and *Machine Robo*. Their respective replacements were almost uniformly disappointing and did little to advance the artform. *Borgman* was basically *Zillion* with *Robocop* weaponry, *Sakigake! Otoko Juku* proved interesting mainly to veteran Ken fans (it's been described as the best of the Ken ripoff mangas in *Shonen Jump*), and *Samurai Troopers* looked good from the outside but in the end was just an echo of *Seiyo*.

The remaining programs, mostly comedies, were based on obscure manga or were too far removed from the mainstream of American interests to appeal to our fandom in general. These included *Moeru Onisan* (*Burn Big Brother*) about a fledgling karate artist, *Wataru* about a boy who finds a treasure and is thrust into a fudgie robot war, and *F* about a low-charisma race driver.

No big TV events have been announced for '89, but the OVA and Cinema fronts look promising again. In a way, this could be considered a growth in the medium away from the rigors of TV production into the



comparative freedom of film, but I for one still miss the days when TV anime was the hub of creativity where all the best material would originate from. Even now, the presence of TV-originated sequels on film serves as testament to the tremendous innovation today's TV anime has almost entirely lost.



JAPANESE CLASSES

How to find the Best (and Cheapest)
by Vanessa Howle

A lot of animation fans who enjoy their hobby are interested in learning Japanese, to enable them to read and understand manga and anime, as well as broadening their knowledge and appreciation of a foreign culture. However, if you are like me, you are a typical person who doesn't have the time or money to take the classes from a Japanese work-study program. Here's a list of options that could easily work for you.

Berlitz Classes

If you have the money and an open schedule, this could be the option for you (providing there is a Berlitz school in your area). Depending on how long the course lasts and how familiar you are with the language to start with, a Berlitz class could cost the average individual from two hundred to four hundred dollars. Private instruction is the most expensive being about \$450-500 for 2-3

months, while a group study class costs about \$250-350. However, there is a disadvantage to studying at a Berlitz school --- they basically teach one how to speak the language and do not really concentrate on reading the language. With a little diligence, however, you could learn to read basic, simple Japanese sentences. This course is good for the individual who would like to be able to generally follow the TV series and music lyrics, but feels that they aren't ready to try to learn how to read the language at this point.

Tape/Record Language Lessons

This is really inexpensive in comparison to the Berlitz class, but you lose the main advantage one can get from a class: an instructor who can answer your questions, point out your problems with pronunciation, and answer any questions you have about the language and culture. If you are a person who is able to do well in self-paced study, however, this could be the best way for you to get started in the language. Check your local library --- they might have Japanese instructional tapes or records, if they do, you've got free Japanese lessons.

Tutor

If there is a local oriental food store in your area (these are often a good source of manga and/or animation tapes to rent as well), check and see if it has a bulletin board. You will often find ads for tutors in their native language or English. You might even find someone who would be willing to tutor you in his language if you'd tutor him in English. In the Korean food stores I've been in, I've seen these types of arrangements advertised.

College Classes

This can be an expensive option. In my area, the University of Maryland made the Introduction to Japanese class a six credit course, which brought the bill for the class (without books or other fees) to 800 dollars. If you have the money to spend, and have the time, this could be the right option for you. (By the way, the University of Maryland was the least expensive, with George Washington and Georgetown universities the most expensive at \$1500 for a six credit course. Of course, the District of Columbia is a pretty expensive area to live in - colleges in areas with a lower cost of living might be cheaper).

Government Classes

This is an area I hadn't considered before I started working for the local government in Maryland. Federal, state, and local employees are able to attend government classes if they are interested in changing careers and aren't qualified for another government position and the government will pay for their schooling while they train for the job.

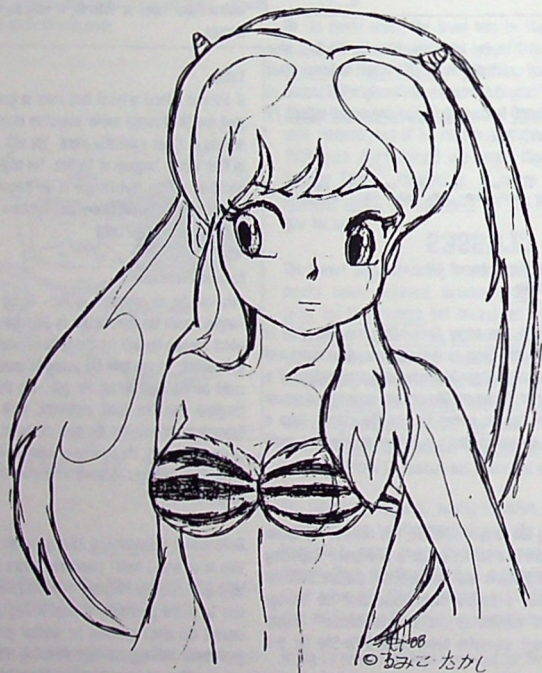
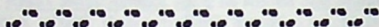
they are seeking. The best thing about these classes, however, is that they are open to the general public: anybody can enroll, whether or not they are a government employee. A 3 credit class that lasts the same amount of time as a college class costs only \$104 (\$94 if you enroll early). There are no hidden fees, the \$104 covers everything but your books. I believe the reason that these classes are so inexpensive is because they are government-run. My Japanese classes are sponsored by the Department of Agriculture. To find out if this is available in your area, call (202) 447-4419 or write:

Graduate School USDA
Room 129
600 Maryland Ave SW
Washington, DC 20024

Other Alternatives

If you are a high school or college student, you might want to check into a student exchange program. Many major colleges have branches or associated universities in Japan -- you can take your classes and get to know Japan at the same time.

Instead of going to Japan, you might consider bringing a bit of Japan here, most high schools have student exchange programs and if you qualify, you could host a student from Japan --- a Japanese friend of mine is going to school in Canada and will stay with such a host family.



ORIGINS OF THE C/FO-SAN ANTONIO TAPE LIBRARY

by Randall Stukeby

It has occurred to me that many readers have not been with this publication since its humble beginnings in 1985 and therefore have no idea how or why the C/FO-San Antonio Tape Library was started and probably have no idea how much extra effort, expense, and trouble several members of C/FO-San Antonio have gone to in order to make free dubs for other anime fans. When Robert and I became interested in anime, we only had a handful of anime tapes (between us) --- It took a lot of time, effort, and money to build our collections to the point they are today --- and for over three years of this four year period with have been openly and freely sharing the results of our efforts with any other anime fan who was willing to follow our rules on how to submit a tape --- even if they did not attend C/FO-San Antonio meetings and even if they were almost unknown to us! This is the story of the C/FO-San Antonio Tape Library.



It all started with Ben Dunn and C/FO-Hill Country (now called C/FO-Austin). Ben used to be a regular at C/FO Hill Country meetings long before there was a C/FO-San Antonio, and by the time he got C/FO-San Antonio started in 1985, he had acquired a fairly good collection of anime. Robert Gibson started getting copies from Ben and when Randall Stukeby finally got interested, he started making copies of a few of Ben's tapes as well.

You have to understand, anime was hard to come by when C/FO-San Antonio started. There were only a few people willing to trade (I think the C/FO Membership Directory of that time only listed a couple of dozen people willing to trade) and simply dubbing copies for almost anyone that happened to ask you to (without a trade) was almost unheard of. Robert started trading copies of Ben's older stuff for newer series, so C/FO-San Antonio would have more material at our meetings. Soon Randall got into the act as well when he discovered that Robert's and his tastes in anime were often poles apart. Thanks to Ben Dunn allowing Robert and Randall the use his collection to trade with others, Robert and Randall were able to quickly build up a decent-sized collection of anime without trading two-for-one or paying any video pirate for copies.

About that time, the problems with the 1985 C/FO Elections surfaced and Robert and Randall began to correspond with other C/FO members in the beginnings of what would become a major effort to have the 1985 C/FO Elections reheld without the irregularities. Through this correspondence, it did not take them long to find out that they were very lucky to have Ben's Collection to trade from --- most new anime

fans they talked to could not even get a collection started because they didn't have anything to trade!

After some discussion, Robert and Randall decided to do something about this and make copies for people without trades. A list of what they had in their collections was printed in the C/FO-San Antonio Newsletter and readers were told that if they'd sent us tapes and postage C/FO-San Antonio would dub tapes for them, absolutely free. No gifts, no extra blank tapes, no payment, no nothing - all we asked them to do was to freely (meaning at no charge) spread the stuff around if they had two VCRs. As Randall was editing/publishing the newsletter (a whole eight pages at the time) and the handling 90% of the interaction with the general C/FO (this was early 1986 - the C/FO Election Crisis was in full bloom and C/FO-San Antonio had just passed a resolution that effectively gave C/FO-San Antonio control of the general organization for the duration - as the general C/FO had no rules to prohibit this) and did not have time to do anything but trading, Robert did almost all the free dubbing. As he only had one machine, he would borrow or rent machines (sometimes at his own expense) to make these dubs. Robert spoiled people, he was willing to cash checks and buy tapes, mailers, and stamps for people, to sit in front of the VCR all night putting things off of a dozen different tapes onto one tape, and such. As his memory was good, tapes did not have to be labelled.

While Robert was doing this, Randall was trading like mad. Robert was doing his share of trading as well, especially when thanks to Mitsuyoshi Yamashita, he started getting in material straight off of

Japanese TV. The library was visibly growing week by week. In November 1986, however, disaster struck and it looked like the dubbing would have to cease. Robert lost both his job and easy access to the VCR he had been borrowing.

Randall did not want to see that happen and as the C/FO had approved bylaws and elected new officers that would take office with the start of 1987, he supposed his general C/FO duties would drop down to discussing and making policy as a director and editing the thrice-yearly New C/FO Bulletin and the monthly C/FO-San Antonio Newsletter, so he reluctantly volunteered to take over the dubbing to prevent the library from closing down. Of course, with his limited time for dubbing, poor memory, and other handicaps, the rules for the library had to be reworked. Tapes now had to be labeled as Randall had no memory. He did not have time to stand in line at the bank to cash a check, at the store to buy someone tapes, and again at the post office to buy stamps and mailers, so people had to send in the blank tapes and return mailers instead of a check to cover the cost (sending a check was simpler for many and cheaper for all as sending a check only took a stamp). Randall slept at night, worked during the day, had newsletters and apa tribs to write, and the C/FO to oversee, so all he had time to do was dub one tape onto another, he could not put specific items from different tapes onto one tape (unless a trade was involved) - he simply locked the time. But the choice was simple, it was either continue dubbing with these restrictions or close down completely.

Then in late December 1986, Randall's father decided to buy a new VCR --- if Randall would buy his old one off of him as he had the

first of the family's two machines a year before. Randall gave his father \$450 for a machine that wasn't worth half of that so his father would buy a top-of-the-line machine as the family's third machine. As Randall's mother really did not want three machines in the house, Randall's oldest machine was loaned to Robert so he could dub again (that machine is still at Robert's house here in 1989 as is one of Randall's spare monitors) with two conditions: first, that the new stricter dubbing rules would stay in effect as Randall would still be doing a large share of the dubbing to speed it up; and second, that his machine could not be used to make copies for anyone who charged others for tapes. (Robert did not believe that charging for tapes or trading two (or more) for one was correct, but he thought the way to convince those who committed these offenses of the error of their ways was to dub tapes for them for free, in the hope that they would see the light and reform their act. Randall saw things a bit differently --- he saw copying tapes for the "for-profit" crowd as simply giving them new material to charge others for...)

Two weeks later, Randall's father died of a heart attack. His mother wanted to return the new \$1000 VCR rather than pay it off. So that both Randall and Robert would have two VCRs to handle the dubbing, Randall agreed to buy the new machine by taking over its payments. It is fortunate that he did as the newly elected C/FO officers did not perform their jobs and Randall was still stuck doing the lion's share of the general C/FO's work as well as his own.

By the end of 1987, Randall's collection had overtaken Robert's in size and most of the tapes being requested were coming from his collection. However, Randall no longer had time to trade tapes, because he felt guilty wasting time making trades to increase his own collection when he would see a pile of 20 or 30 tapes waiting for dubbing every time he walked into his room --- if it wasn't for a few people like Pat Munson-Siter and Lory White who would simply send the library tapes, the tape library would have all but ceased to grow. About this time, the C/FO re-organization "discussions" started and while two issues of the newsletter are canceled to give Randall enough time to do everything that involved, the dubbing is not stopped.

In early 1988, Robert started work on a novel and the great majority of the taping fell to Randall - even though he is running the general C/FO, typing in and editing an ever expanding newsletter, and trying to run a business. About this time, the Neal Wingate/Juan Gonzales video piracy issue surfaced and one member who we had been dubbing for refused to sign the C/FO Membership Statement because he did not believe in restrictions on dealing with video pirates even though C/FO-San Antonio had had such restrictions in their dubbing rules for ages.



Seeing that C/FO-San Antonio had been taken advantage of by simply trusting people to obey the "no dealing with video pirate rules" and expecting a large increase in the number of dubbing requests due to the large number of new subscriptions to *Celluloid Diversions*, the dubbing rules printed in the July CD were somewhat harsher than previous sets. Those desiring dubs from the library were required to sign both a pledge not to sell dubs or deal with those who do and a statement that they had read, understood, and agreed to be bound by the dubbing rules. Although it does not happen as quickly as expected, the dubbing load almost doubles - and dubbing falls further and further behind.

Unfortunately, by opening up the library to all C/FO members, the library started to have to deal with "me generation" people who did not see any reason to actually obey the rules, who did not think that C/FO-San Antonio was doing them a favor by making them copies (but seemed to think that it was San Antonio's DUTY to make them copies because C/FO-San Antonio had a large library). More and more tapes started coming in with critical information required by the rules left off, when the situation continued to get worse Randall wrote a very rude column on the subject in the October 1988 *Celluloid Diversions* and told people to shape up or the library would close down. Adherence to the rules climbed for a while, but then, after a month or so, began to drop off sharply again! The rude comments and behavior of a C/FO member named Brad Shigenaka (and his friends on the Board of Directors of the Anime Club of Michigan), and his refusal to apologize for the same, were simply the last straw and the library was closed down pending a major rewrite of the dubbing rules.

This rewrite has been the most hotly debated thing since last year's C/FO reorganization. Randall, who does most of the taping, wanted to clamp down with a set of really draconian rules and requirements (especially in the area of dealing with "for-profit dubbers") while Roy and Shon argued that addition strict requirements would only drive people into the arms of video pirates. A proposed new dubbing pledge and set of rules were presented to the group's dubbers and friends for comment - and no one but Randall really liked them; however, no one could present any counterproposals that were likely to be as effective in solving the problems that had been occurring. Extremely heated debate occurred, but no real progress was made until Pat Munson-Sitter commented that she thought the old rules were good enough and that instead of imposing draconian new rules on everyone, it would be fairer to leave the rules more-or-less as they had been and to impose harsh penalties on those who violated them or who abused the system. C/FO-San Antonio's new rules will be based on this principle and will be designed to encourage others to open dubbing libraries like ours!

ANIME MAILBAG

✉: THE RUMOR MILL

Thanks for treating with the "rumor mill" in the latest CD. It's always healthy to get another perspective and makes for good discussion.

If the hour were not as late as it is as I write this, I'd be tempted to pick nits with you over the whole situation, but there doesn't seem to be much of a point.

Don't worry --- I understand that the intent of your editorial is not to attack Ed or myself, since we've had nothing to argue about for some time now. And besides, you're right --- rumors can be a bad thing, especially now that fan newsletters are circulating better these days.

The only point that didn't quite jive with my thinking stems right back to the stand I've taken on back room subtitles. I'm not saying that if they stop, we will be immediately inundated with manna from heaven. In fact, I think I stated in my editorial that we may never have legit anime in America and we have no way of knowing if it will happen until it happens. I'm not saying that back room subtitles may (not will) have a derogatory effect on the whole process and as long as people keep cranking them out, our standards could sink lower and lower until we turn into another Hong Kong where the bulk of the entertainment is weaseled out of another area. This is a very nihilistic way of seeing it, but the potential is there.

Anyway, from an aesthetic standpoint, subtitles done on somebody's back room equipment seldom survive past a third gen copy, so why bother producing them if you want a lot of fans across the whole nation to read them clearly? A script seems a little more practical, but I suppose many people are still paranoid about putting things in print before the "masses".

Here I go picking nits. If you see anything usable in this issue [of *Animania*], feel free. I like the rabbit story --- real poignance.

Take Care,
Tim Eldred (Editor of *Animania*)
31340 Temerock #6313
Wixom, MI 48096

[Glad to see that I didn't hurt your feelings with my editorial, Tim! I wasn't really sure how you would react



to it after I got your newsletter (with your request that I think about reprinting your editorial on the subject). My editorial was at second draft stage by then, so I just incorporated a few comments on your editorial.

I did not intend by my final comments (on the reason why I think that rumors like these are accepted by so many people so readily) to say that your editorial had implied that if subtitling stopped the America would suddenly become the land of milk and honey as far as anime is concerned. However, after rereading it a month later, I see that it could be read that way so please accept my apologies for not making my meaning much clearer.

I have to disagree with you on the quality of the so-called "backroom" subtitles. Compared to the subtitling that the Japanese have done in the past, most of the "backroom" subtitling is high quality stuff. At least two of the "backroom" subtitling groups actually use professional studios and equipment - not a computer equipped with a genlock! Of course the words blur by the third or fourth gen, so do the Japanese words flashed on the screen as part of the credits! Subtitled copies are mainly for con video rooms - scripts are too expensive and too much trouble to use for your average con video room. The San Antonio Library, for example gets far more requests for Saint Seiya, Hokuto no Ken, and such than we do for the subtitled copies we have available. Besides, producing and distributing a script (by any name) is just as big a technical violation of the copyright laws as subtitling is, both are translating the work.

As you have no doubt already noticed, I did find some interesting material in the latest Animania. Thanks for allowing them to be used in CFI! But how could you give an overview of 1988 without mentioning the American animated film Roger Rabbit?---RSS

FROM JOLLIE OLDE ENGLAND

A new year, an extra day off work, and at last time to comment on the unprecedented number of CFI publications I've received since October. I have to admit that I had doubts about renewing my membership, but I'm glad I did; with your new system I now seem to be getting much better value for money than I did during the first year.

Firstly a few comments on the October (New CFI) Bulletin. Dave's article on running an anime video show at a con covered many practical points, though I would question the importance he attaches to being able to play video tapes at deafening (and distorting) volume. In fact this article set me thinking "hey, it wouldn't be too difficult...I could do that!" and before long I found myself writing a begging letter to the committee of the next con I'm going to, to see if they had a couple of hours when they weren't using one of the VCRs! (Even if I had transport to get it there, I refuse to risk having my

own equipment at a hotel - keeping an adequate guard on it would mean missing too much of the con.) I haven't had a reply yet, but being ever optimistic I've started planning a short programme anyway. I've just discovered another anime fan living in North London, so there may be more lurking quietly out there and if not, well, a video show might create some!

All the new shows mentioned here sound worth tracking down. The Godzilla article was amusing. Who said the CFI is 100% Serious Slush?

Moving on to the November Celluloid Diversions, thanks for the Rose of Versailles article. I've fallen in love with the show from stills and brief explanations from penpals, so it's great to have a detailed review. The survey was informative, not least in telling me how many anime zines exist which I hadn't heard of before.

Now for the December issue. Re your "Editorial Mutterings" - I know, I listed myself as a "writer," but by that I meant I write fiction. LONG fiction, these days - more suited to 100 page fiction zines than to a 30 page newsletter! Writing articles is something almost anyone could do, but I can't shake the feeling that where anime is concerned, everything I know about is already known more thoroughly by most of the US readers. However, the request from someone for more coverage of non-Japanese or American animation seems to set a certain responsibility on my shoulders. I'll see if I can work up something on a couple of British productions for you.

I'd be contravening the Trades Descriptions Act if I claimed to be an artist, I'm afraid. And "translator" - well, if ever you need any written articles in French or German put into English let me know - that's my limit! My comprehension of Japanese is both minimal and slow at present.

Re Chairman's Confessions: Randy your efficient and determined approach to club organization is rare in media fandom and some people may find it un-nerving. From both reading your published remarks and meeting you in person, I realize that you have strong ideas on the best way of running things and like to communicate them very directly. It is easy to interpret this (especially with the printed word) as being dogmatic, as "laying down the law." For instance, in the first CFI Bulletin I had which included readers' suggestions, your responses to the various ideas struck me as negative and discouraging even though the reasons you gave were perfectly valid. The overall tone in this latest issue is more receptive, I'm glad to see; your open dealings with those holding the "different" views is appreciated; your comments on readers' suggestions seem kinder this time.

Something else has occurred to me regarding why not everyone who could submit for publication does so. C/F/O seems to have a lot more hard-and-fast, detailed rules and procedures than any other club I've yet encountered and to those who aren't used to it, this may be off-putting. While a large club inevitably needs to define its policies, a long list of rules (such as those you give for APA Hashin II, here) can be daunting. New members especially, or anyone new to writing for fan publication, are likely to feel when faced with all these requirements that it's awfully easy to get something wrong and incur editorial displeasure and/or contempt. Please remember, Randy, not everyone is as experienced and self-confident as you are.

I would also like to offer a comment regarding the conflicting views on fan fiction. In most of the fandoms I'm acquainted with, there is a sharp dividing line between fiction and non-fiction publications. Star Trek, Blake's 7, Man from U.N.C.L.E., Galactica and similar clubs on the whole devote their newsletters to factual articles and reader discussion, with perhaps some poetry or a one-page story put in as a "filler" at the end; they publish separate, much longer zines containing only "creative" material (fiction, poetry, and in American zines, art -- British media fandom is not favoured with much artistic talent!) as do also many fans interested in a show and writing but not in running a club. This division of effort is well geared for the fans' needs, as some seek only information and discussion and care nothing for fan fiction (though I personally cannot understand why a fan does not want to read "further adventures" of favourite characters!) while others enjoy stories set in the world of the series but have no interest in articles on, say, the actors' other work, or the technicalities of producing the show. Though some, of course, want both. It seems a little strange to me, therefore, to mix substantial fiction in with reviews and informative articles, but if you have insufficient time and material to produce a separate fiction zine, I'd rather read what you do get in the newsletter, than not at all.

Another problem (with contributing fiction) specific to this fandom is that anime is a broad genre covering many different shows. Your author who doesn't submit stories may be concerned that the show she writes on is not of interest to many other readers, or isn't well enough known for a story to be widely understood and appreciated. When you're writing a show you know and love, it's hard to make sure less familiar readers will see why the characters are acting that way, etc; it takes a very good writer to slip in the necessary background without detracting from the story.

Or maybe other authors share my problem - they constantly find the story they are working on grows to forty pages or more without their really trying!

The "Christmas Gifts..." article had me in stitches! More, Omar, more; a little light relief is always welcome.

Finally, enclosed are my long-overdue votes for favourite anime shows. The choice was harder than I expected, and I was quite surprised to discover how much I have actually seen and liked. (And that was before I got the multi-system VCR, and Pat sent me some tapes for Christmas...)

Wishing you a happy 1989.

Joy Felton
'Cloudbase'
54 St Mary's Road
Leyton, London E10 5RB England

[Hi Jay! Yes, I know my effecient and direct manner puts some people off, but I really cannot help being who I am --- at least the publications get out and the membership gets something for their dues money! And while my direct manner may be putting some folks off it is apparently not doing so to the point where they are willing to actually take my job and do all the work...]

I will also admit to being a big believer in rules. The trouble is they always start out nice and simple and grow (and grow and grow) as people who are more interested in finding loopholes than following them find ways to avoid doing what they know they are supposed. Before mid-1986, the general C/F/O had no rules whatsoever and all the leadership did was fight over who could do what and when! At least their is very little fighting going on now, instead the officers spent their time working on publications and such.

However, the guidelines for submissions to this publication are fairly simple and clear (I hope --- the only thing I know people have trouble understanding is the size of our masters; the masters given to the printer for each two-page spread are 11x17 and not 8.5x11 as most people seem to think). There are two reasons that the rules for APA-Hashin II are so complex: first, an apa is an organization and as such the rules have to be more than just guidelines for submissions; and second, the original APA-Hashin failed because the rules were complete and strong enough to prevent some very childish behavior on the part of some of its members! As usual, when rules are violated, you have two choices, either you kick out the offenders or you make the rules tougher. While I would prefer to do the former, too many people whine and think up all sorts of reasons why the offender(s) should not be given the boot (but should instead be given "just one more chance") every time I propose to do it, so I take the second option.

Your comments on fan fiction and this newsletter were enlightening. Here in America most of the major SF/F prozines and fanzines have generally mixed fact and

fiction. While it is true that most of the media zines I've seen do not do so (as much), you have to remember that most of the C/FO's movers and shakers (i.e. those members doing things) come from SF fandom and have not been influenced a whole lot by media fandom. However, you ideas about why some people think fanfic is great and others do not think it belongs in the publication are probably correct. But the fanfic will stay as 1) most people do not seem to mind it; 2) we really do not have time to do a separate fiction zine; and 3) I know of about 20 good pieces of anime fanfic to every good article I know of!

Thanks again for the letter! Insightful letters like yours are rare in this fandom and I always enjoy receiving them. Any articles you might want to do on British or European animation would be welcomed with open arms.---RSS

✉ QUICK COMMENTS

Just a note to let you know how I enjoyed the *Saint Seiya III* article by Pat. I also enjoyed the "Marriage of Goeman" overview by Robin Lane. What novel is Robert working on (and good luck to him in that endeavor)? As was that "Randall Rap" really on the computer or are you pulling my leg? One last comment - I feel CD is a very well put together publication!

P.S. Anyone who likes *City Hunter*, *Celsoye*, etc., please trib to my APA. The deadline is approaching!

Vanessa Howle
2716 30th Str SE
Washington, DC 20020

[Pat and Robin, take a well-deserved bow! Robert is working on an epic fantasy novel (and might just pull it off, the one chapter I've read isn't bad at all). A C/FO-San Antonio member who still has PC Pursuit say he discovered "The Randall Rap" on the Animap BBS and I have no reason to doubt him, I just feel sorry for "Buck Godot", I imagine he meant it to be really negative and perhaps even insulting, but I just found it really funny. Good luck with your apa!---RSS]

✉ THE VIDEO LIBRARY I

I would like to say that I fully support you and the others decision to shut down the C/FO-San Antonio Tape Dubbing Library. When I first read your article on the issue, I thought to myself, "He shouldn't shut down the library just because of a few people causing trouble!" I forgot that the library consists of three people using their personal equipment and tape collections to make free dubs for everyone else.

When I remembered this, I realized that you have every right to close the library. Everyone using the C/FO-San Antonio Tape Dubbing Library should comprehend that the library is not an organization who duty is to make dubs for others (as the official sounding name sometimes implies). It is a group of very nice people doing a big favor for them. Since that is what the library is, this group of very nice people doesn't have to tolerate anyone who does not follow their rules.

I would also like to say that I think the C/FO-San Antonio tape dubbing rules are perfectly reasonable, especially when you have a backlog of 60 tapes to dub.

Good luck in the Heisel (is that how you spell it?) era.

Sincerely,
Rob Towner
189 East 200 North #58
Kanab, UT 84741

[Thank you, you said it far better than I'm able to! The Library will should reopen by April or May, but with slightly stricter rules and requirements...for those of you who have not noticed, my standard reaction to people who do not follow (or who complain about) reasonable rules that serve a valid purpose is make the rules and requirements stricter. Those of you that have been in the C/FO for a few years, think of how the rules have grown. Well over 50% of this growth can be laid at the feet of members who simply could not be bothered to follow the simpler, less restrictive versions or twisted the simpler rules to serve their own ends! The new rules will also (hopefully) encourage other C/FO members to start libraries like ours by giving those that do very high priority service!---RSS]

✉ THE VIDEO LIBRARY II

Sorry this is handwritten - I haven't got a typewriter. I'm also sorry for all of the trouble that the C/FO-San Antonio has had with tape dubbing. The fact that you all were willing to go to so much trouble to copy off tapes for total strangers is unique. I think it was an extremely generous gesture on your part, and I don't think that the C/FO-San Antonio has gotten much credit for it.

That anyone with any decency could cause problems, and act as if you, the dubbers, owed them a favor, is embarrassing to all of us who appreciate your efforts. I live in an anime-dry section of the country, and for over a year and a half I couldn't find anyone to make copies for me. Within the last year, I've hit the jackpot, and I have a

wonderful collection. I can never thank enough the people who took the time to dub copies for me, and I hope they know how I appreciate them.

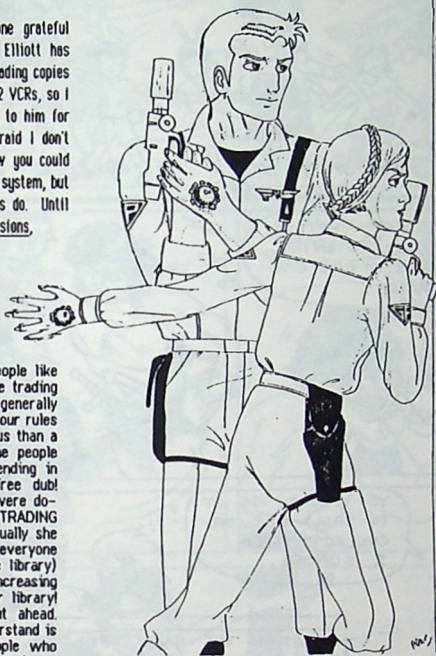
So here's at least one grateful anime fan. Raymond Elliott has been very helpful in trading copies with me (I don't have 2 VCRs, so I had to send my tapes to him for him to copy.) I'm afraid I don't have any ideas on how you could re-arrange the dubbing system, but I hope some other fans do. Until the next Celluloid Diversions.

Sincerely

Susan Houston

401 Bowling Ave #77

Nashville, TN 37205



[It's real funny, people like Susan - who were trading with us - were generally better at following our rules and working with us than a good number of the people who were just sending in tapes to get a free dub! Susan thinks we were doing her a favor by TRADING with her when actually she was doing us (and everyone else who uses the library) the big favor of increasing the material in our library! We both came out ahead. What I cannot understand is why so many people who were just sending us tapes to dub for them thought not that we were doing them a favor, but that we actually owed them copies simply because we had a large collection of anime tapes!]

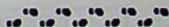
You are quite right, Susan, C/FO-San Antonio has not gotten nearly enough credit for what we have done. What we have done is open up the dubbing system. When we first got started in anime in 1985, you either had to know some-

one, have something to trade, or pay someone (or even some combination of the above) to get dubs of anime. Since we started our video library we've dubbed well over 1000 tapes for people, most of whom we do not even know, without charging them a dime or requiring a trade --- many of the local groups around the country got their start because we would dub tapes for them. But our real contribution has been to change the way the system works, while I don't think anyone else has done it (or is doing it) on the same scale we have, there are now numerous people willing to dub copies for people they don't even know, without trade or charge, out there in anime fandom --- something that simply was unheard of several years ago. Very few people give us any credit for these accomplishments - other than to take advantage of what we've done, and, in a way, I guess the fact that they can take advantage of our accomplishments is credit enough --- but the words "Thank you - is there anything I can do to repay the favor?" do always sound nice and are heard far too seldom...

Thanks for your kind letter - and there is no need to apologize for it being handwritten, all I ask of a letter is that I be able to read it!--RSS]

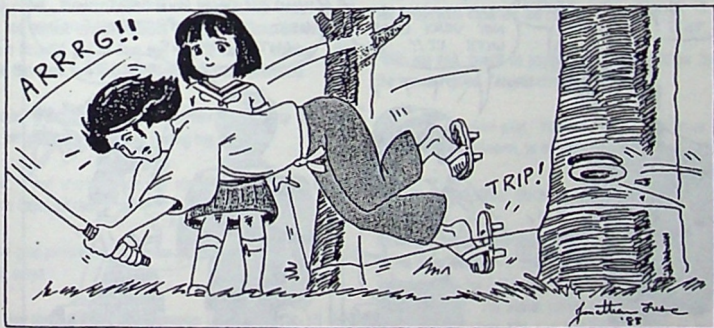
CD wants to hear from you, let us know what you think of this issue or of some of the material in it. Write to:

Anime Mailbag
c/o Randall Stukey
4122 Tallulah
San Antonio, TX
78218-3452



TALES OF THE WWWA









LENSMAN SHIRYA R'STARYA

by Patricia Munson-Siter

Chapter 2

Months later, a scout ship identified itself to the *Brittania*. "Lensman r'Starya requesting permission to come aboard!" Shira's voice came over the comm. Kinnison looked at the image which formed on the screen, and almost couldn't believe it was the same Lensman he'd seen in a hospital bed so long ago, despite Haynes' warning. Light blue skin this time, and long black hair tied back and braided.

"Permission granted," he replied. "Henderson, open up the upper airlock; her ship's too big for our landing bay."

"Aye, sir." And shortly Shira was standing on the bridge next to Kinnison's command chair.

"You have good pictures of the woman you want me to disguise myself as?" she asked.

"Better than that. A video tape," Kinnison told her. "Come, I'll show you."

She watched the tape with interest. "Excellent. Her bone structure is not too different from mine," she commented after concentrated study. "Please leave that full-face picture on the screen. It'll take me a few hours to make the change. I'll let you know when I'm ready."

"I'll be back then," Kinnison promised.

After he left, Shira stared at the screen and sighed. That blonde-haired female was SO beautiful...it wasn't right for a few women to have such breathtaking beauty when so many others were plain. With another sigh, she went to work altering her own features and coloration.

Finally she was satisfied with the result. She'd even been able to change her voice to match the bombshell's. She called Kinnison in. "Well? Close enough?" she asked in a woman's husky voice.

"Klono, yes!" he breathed, looking at the screen and then back to Shira. "And it's all YOU! No wigs, no dyes, no makeup?"

"Just me," she agreed. "That's why Haynes refers to me as his chameleon, you see."

"I wish I had some of that ability," Kinnison replied. "I've got about the same facial structure and coloration as Dermer, but..."

"With any luck, they'll be paying more attention to me than to you," the woman replied. "Anyone else going along?"

"Henderson, my chief pilot," Kinnison replied. "He'll be our bodyguard. He isn't very well-known, so he won't need much of a disguise."

"Let's go to work, then," Shira suggested.

Henderson did a double-take when he saw Shira. Surely this couldn't be the same woman---? But the peaches and cream honey blonde also wore a Lens on her left hand. The only other Lensman on the ship was Kimball himself. The woman smiled at him as she led him into the briefing room, where Kim was looking into a mirror and swearing

quietly.

"Hi Hen," the Tellurian Lensman said. "Wish I had the same ability to disguise myself as Shira, here! Think this'll pass?"

"If we've got the lady here along, you could be a Zabraskan fontema and no one would notice," Henry replied.

Shira was also studying him. So far she'd resisted sticking her ear in, but she couldn't resist any longer. "You haven't got the haircut quite right --- Dermer keeps his a bit more rakish. And we are going to have to do something about that walk of yours..." So saying, she sat down next to Kim and went to work.

"That's got it," Henderson approved a little while later. "Now, are you going to teach him how to walk like the character whose place he's taking?"

"Don't have time to do the job right, and half-right is worse than all wrong," the other Lensman replied. "Hmm... best thing to do is give you a little limp, enough so it's noticed on can be explained away as a result of a twisted ankle or something. Give me your boot!"

Wordlessly, Kim did so. Shira looked over the table, picked up a piece of paper and wadded it up. Then she slid it to the toe of the boot and gave it back to Kim. "Get up and walk," she told him. "Let's see if that will do the job."

It did. While the paper did not hurt Kim's foot, it made it uncomfortable enough that he automatically favored it a little. "And that way you can't accidentally forget to limp, or which foot is supposed to be injured," she told him. "Now, for you... Henderson, you look entirely too straight to be teamed up with such a disreputable man as Dermer."

"Your turn in the barrel, Hen!" Kim laughed as the master pilot sat down.

A few dabs of something combed through his hair and something else applied to the high points of his face made him look greasy, almost grungy. Then she brought out clothes for him. Henderson winced. These at first glance looked fairly nice, but a second glance said there was something a little garish and tacky about them. Nothing remained of the impeccable Galactic Patrol officer when he was changed into the garb and Shira had finished adjusting it.

"Henderson, you look like a real hood!" Kinnison said, looking at the *Brittania's* pilot. He turned to Shira. "If your ability to change your appearance is due to physiological talent rather than make-up, how come you know so much about this stuff?" he asked.

Shira grinned. "Physical coloration, facial construction, and even voice are only the first, most basic steps in an impersonation," she replied. "If I went in with just that, I'd have died long ago. Just as important is dress, speech patterns, mannerisms, the way a person moves --- I had to learn those things to do my job in addition to my chameleon act."

"You're a shape-changer?" Henderson asked, startled.

"No," she shook her head. "I can only change the surface, not my basic structure. I could not even change myself into a male of my own species, for example, although I could make my face appear somewhat masculine. Because I cannot change my bone structure, even then I'd look like a boy or young man ---" she grinned conspiratorially at him --- "I couldn't even begin to copy that nice, square chin of yours, Henderson, nor could I produce the solid frame of your body nor readily produce the musculature you've built up."

Henderson was oblivious to the half-compliment. "But within the limits of your bone structure and such, you can appear to be almost anyone, of any humanoid race," he said. "And you're experienced at undercover work. I can certainly understand why Haynes wanted you on this mission!"

"And we'll be using her ship," Kinnison put in. "*Brittania*, unfortunately, is much too obvious." He smiled slyly. "I understand the *Pole Star* was custom-built to your own specifications, Shira. You'll have to show Hen and me how she works."

"Certainly, although if I'm incapacitated Seth can handle most of the ship functions, including piloting and basic navigation. Come on, we might as well go and introduce you to him anyway."

The two men followed her in bewilderment. Neither was aware of any crew on the scout ship other than the Lensman pilot. Nor, when they entered the main airlock, did they see any signs of other tenants. Shira grinned at their confusion as the airlock was closed and the walkway between the two ships withdrew. She led them to the control room.

"Seth, we have company," she said to the room in general. "please

record their patterns; they are to be allowed full access to the ship and should I be injured or killed you will follow their instructions."

"Understood, Shira," said a soft, cultured masculine voice. Henderson identified it as coming from a speaker; it was Kimball who noticed the flashing lights on a panel at the back of the room. "A computer!" he exclaimed.

"Indeed. Something a little more advanced than those you of the Patrol use," she said. "Seth is somewhat self-aware and fully capable of making decisions on his own when necessary --- something which has come in handy more than once, I can tell you. In emergency situations the ship becomes part of him, like a body to his brain. He can't do everything, of course, but within his limits he is extremely efficient." She sighed. "He isn't anywhere near what the Shipmind on my last ship was like, but then Greta had been around for a good many years and was an experienced hand, so to speak."

"The Patrol obviously can make such machines, or they couldn't have done this for you," Kim mused. "I wonder how come they haven't put them into the rest of our ships?"

"Time, money, and the fact that your people hate to loose any of their control to a mere machine," Shira returned steadily. "And with a ship such as yours with a large crew, something like Seth is really unnecessary. Human reactions tend to be swifter and surer, especially under stress --- Seth tends to get overloaded when he gets too many inputs at once. Seth is useful to someone like me who is out here in space normally by myself for long periods of time. He's great at standing watch during slack times, which frees me to do my other duties. In emergencies, he awaits my orders --- and if I'm out of it, his instructions are usually to pull me out if he can and escape."

"Makes sense," Henderson agreed. He was far more interested in the controls in front of the pilot's chair than in the self-aware computer. "How do you operate this thing?" he demanded, arm sweeping in the direction of what looked to be a bank of keys like an organ keyboard.

"Take your seats, strap in, and I'll show you," Shira replied. She herself slid easily into the

pilot's chair, fastening shoulder and lap harnesses as she did so. Henderson, remembering some of the times he'd been thrown about in the *Britannia's* pilot seat, followed her example. Kim did so too, with some reluctance.

"*Britannia*, we're leaving you now," Shira said. An acknowledgement from Thorndyke, and Shira cut the power to the electromagnets holding the scout to the cruiser's hull. "Each key controls a different jet," she said to Henderson, gently touching one. The *Britannia* dropped below them as a belly-jet responded to that command. "I also have redundant control for the main engines on the arms of this chair for use in high-gee maneuvering." Fingers played with lighting speed across the board now, and the *Pole Star* was rocketing away at full blast. "It takes a bit longer to learn than the system on your ships, but once learned you can react faster and more fully to the situation."

"You don't even look at the controls!" Kim burst out.

"Of course not," Shira replied, puzzled. "No more than your science officer, Thorndyke, has to look at what buttons he's pushing on his board."

Kimball
Kinnison



Henderson nodded. "Hopefully we'll have time for you to show me at least the basics," he said. Kim looked at the pilot. Henderson was practically drooling at the thought of learning how to hurl this bucket of bolts about!

"Sure. It'll take a fairly long jump to get to our destination, and while in warp the normal-space controls are disconnected," his fellow Lensman told Henderson.

The jump went boringly well for Kinnison, who did not share Henderson's interest in learning a new system. He watched as Henderson sat in the command seat, Shira leaning over the back of the chair and instructing him. The viewscreen showed the chaotic nothingness of warp space—at least until Shira has Seth produce visuals to match Henderson's efforts with the keyboard. He watched with some interest as Henderson slammed the ship into planets and asteroids with frightening regularity until the pilot's reflexes began to adjust to the controls. Henderson might have been disappointed when Seth signaled they were getting ready to dewarp, but Kim was relieved. The action would start soon!

Shira's forged credentials got Pole Star down on Galladraz, their target planet, without incident. Kinnison took the comm screen to

make his connections as the infamous Derner, while noting with some discomfort how easily his female partner slipped into the role of a beautiful, clinging air-head. How many other women he'd thought of as brainless were actually putting on an act? As for Henderson, he was just uncomfortable enough with his role as hired gun to to achieve the air of trigger-happy alertness one might expect from a thug in the such company as they were to be in shortly.

Kinnison walked down the ramp to the tarmac, Shira on his arm. Henderson walked a pace or two behind his boss, eyes ever-watchful as they crossed toward the reception point. Again the forged papers Shira had provided got them through without incident.

Two thugs approached them. "Captain Derner?" one asked.

"That's my name," Kinnison acknowledged. "Who do you represent?"

"Yasnor wants to speak with you; we are to escort you to him," the individual replied. "The password is 'thlonite'."

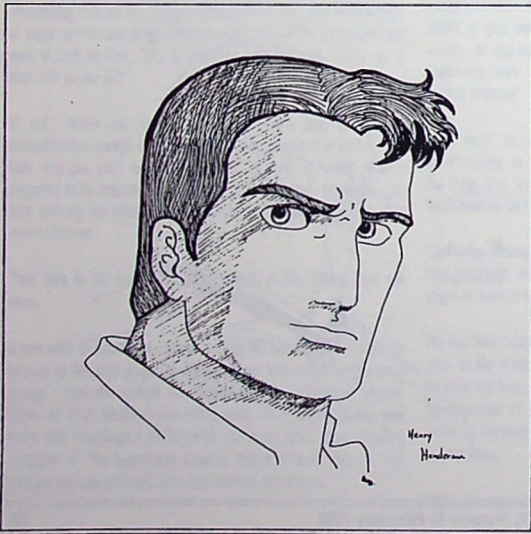
"The reply is 'Orange'. Very well," Kim replied. "Let's go, then."

Henderson had to admit that Kinnison certainly had the cockiness to go with the part he was playing. The youngster's brassy self-assurance was something the older Patrol officer wasn't sure he could have projected had roles been reversed. The calm disdain — almost contempt — with which he treated the weapons carried by their escorts made the pilot more nervous than the situation already had.

It was Shira's artless, empty-headed questions that at the moment were really bringing in the answers they needed. If either Kinnison or Henderson had asked some of the things she had, their guards would have been bristling with suspicions. Even those questions they answered innocuously produced results, for the guards undoubtedly thought about the real answers — and both Lensmen were mind-readers.

Finally, they arrived at their destination. They all eyed it with a certain amount of trepidation.

"It's so...big," Shira said. "Is that a castle?"



"Well, it's built like a fortress!" laughed one guard, amused at her awe.

Henderson's eyes were taking in the emplaced armaments and armored guards at the doors. Fortress indeed, this place was better defended than Grand Basel. However, as they entered, his experienced eyes also noted that most of the weaponry was mounted against an outside attack. He saw little sign, other than armed guards, of precautions taken against a foe coming from inside. That might prove this place's downfall.

Henderson barely noticed several small, dark-haired and skinned women scurrying about some of the corridors. He wouldn't have really seen them at all except for the fact Shira was obviously studying them. He decided they were janitorial personnel and ignored them.

They were taken to an inner chamber that reminded him of nothing so much as a throne room. All that was missing was a crown on the head of the man seated at the far end of the gallery.

"High Chief Yasnor, we have brought the man Dermer to you," one of the guards reported.

Yasnor looked at them dispassionately, his black eyes and dark, patterned skin giving the alien a reptilian appearance. Henderson wondered if the patterns were natural or some type of tattoo.

"Welcome to Galledrax, Captain Dermer," Yasnor said, voice speaking Standard with a syllabant accent. "You have come to join my organization."

"I'm willing to discuss an alliance with you, if it appears such a deal would be advantageous," Kinnison retorted. "I will work with you if that's the case. I work for no one but myself."

The air around them grew tense as Kinnison stared challengingly at the alien. Then Yasnor laughed. "Well said, cub," he replied. "We contact out work. Once you've seen my people in action, you may decide to change your mind. Wilson, see that the Captain's companions are taken care of while I take him on my grand tour."

"Aye, sir," replied one of the guards. Henderson sent a frantic glance in Kinnison's direction.

"Go on, Hen," Kinnison said, waving one hand negligently. "I'll be all right." He grinned. "Keep an eye on Isobell. Make sure she doesn't get into any trouble."

"Very well, sir," Henderson replied stiffly.

"What do you mean, get into trouble?" Shira whined. "I ain't never caused no trouble!"

"Just stay with hen, bell," Kinnison told her.

Shira, staying in character, pouted but obeyed.

--- to be continued ---



JANUARY C/FO RECRUITER OF THE MONTH

RAY BARKER with 20 points

As C/FO Recruiter of the month, Ray Barker has earned himself a one-issue extension to his CD subscription as well as the C/FO Activity Points listed! Congratulations, Ray!

RECRUITER OF THE MONTH CONTEST

As you can see, Ray Barker is the winner in the Chairman's new "C/FO Recruiter of the Month" contest. The person who earns the most C/FO Activity Points during each calendar month from recruiting new general C/FO members will be so honored each month - in addition to earning C/FO Activity points for his or her recruiting efforts.

Although C/FO Activity Points will be explained in detail in the March 1988 issue of CD. The following table explains the number of C/FO Activity Points you earn by recruiting a new member (based on the membership class of the new member and whether or not he/she subscribes to CD):

Member Class	Does Recruit	Subscribe to CD
of Recruit	No	Yes
-Associate	10	15
-Regular	30	45
-Full	40	60

This month Ray recruited two new Associate members who did not subscribe to CD and earned himself 20 C/FO Activity Points. Had one of these two elected to be a Full member and to subscribe to CD, Ray would have earned 70 points instead! All you have to do is get any new general C/FO member you recruit to fill out and sign Section 8 of the 1989 C/FO Membership Application and your recruiting efforts will be entered in the contest for the month the application is received in!

Ray Barker managed to be this month's winner by recruiting two new Associate members. Surely you could do as well (or maybe even better) if you tried and you'd be helping the general C/FO grow, helping yourself earn C/FO Activity Points, and be getting a friend into America's oldest and most active international anime/manga fan club!

Each C/FO Activity Point you earn during a membership year can be

spent to reduce your dues when you next renew (or your CD subscription when it comes due) by one cent. (Nota Bene: According to the C/FO Bylaws, it is the member's responsibility to keep accurate records of the number of C/FO Activity Points he/she has earned and to be able to prove that he/she earned them if asked to provide such proof.)

GENERAL C/FO NEWS

COMPUTER BBS DEAD, SO IS DUES INCREASE

Even with PC Pursuit's latest revision of their rate increase, it would cost the C/FO \$1500-\$2000 a year in phone bills alone to set up the networked computer BBS we were hoping to set up. While this board would have been fantastic for public relations and would have enabled the C/FO to provide information to the general public all over the world, with a total setup and operating cost of about \$3500 for this year alone, the C/FO simply cannot afford to do this (and even if we could afford this, we could probably think of much better things to do with the money).

However, with the death of "pro-cfo", the dues increase all but promised last issue should not be necessary provide that C/FO membership either stays at about 300 or increases. So you still need to get out there and recruit new members, but barring a great increase in expenses over 1988, the dues should not need to be increased!

CHAPTER/AFFILIATE REPORTS DUE

Report Forms were mailed to the listed contact person for each of the C/FO's eight chapters and affiliates in mid-January. They are to be completed and returned by March 1, 1989. The C/FO Bylaws provide for a short grace period and then for automatic cancellation of the charter of any chapter or affiliate that does not return the completed form with all required attachments. Report Forms were sent to the following people:

C/FO-Austin:	Sarah Still
C/FO-Los Angeles:	Jerry Shaw
C/FO-San Antonio:	Randall Stuke

Anime Sacramento:	Laurine White
Chicago:	D.B. Killings
Inland Empire:	Wayne Wright
Manosota Anime Group:	Mark Omuchowski
Subculture:	Jon Hughes

Thus far, only reports from C/FO-San Antonio and Anime Sacramento have been received.

ACTIVITY POINTS AND PARTICIPATION LEVELS APPROVED

The C/FO Board of Directors has approved the proposed Activity Point Schedule for members and the Participation Level system for chapters and affiliates. These new systems of rewarding members, chapters, and affiliates for their general C/FO activities will be explained in detail in the March 1989 issue of CD.

PAUL SUDLOW RE-ELECTED

Paul Sudlow has been re-elected to a second term as Regional Representative for the Eastern Region of the U.S. Alex Orrock has volunteered for the position of Western Representative and has submitted a platform which will be submitted to the Board with the February issue of C/FO-Communications.

MACROSS SIG STARTING

C/FO Member Robert Chantemsin (assisted by former C/FO member Ed Craddock) is started a Macross Special Interest Group. For more information, send a Self-Addressed, Stamped Envelope to:

Robert Chantemsin
153-34 78th Ave
Flushing, NY 11367

COMPUTER UPGRADE COMING

The C/FO Chairman has decided that it is finally time to join the IBM clone world and should be purchasing either an IBM clone or a PC Transporter (a card that turns his Apple into a PC clone) within the next month or two. Once he becomes PC-compatible it will be possible to send in submissions to this publication on standard 360k IBM format 5.25 inch diskettes as well as on 140k Apple format 5.25 inch diskettes. Watch for further details.

NO COLLECT PHONE CALLS

In the past week the C/FO Chairman has gotten two collect phone calls from anime fans trying to get information on the C/FO. While the Chairman is happy to answer phone calls on the C/FO (when he is not busy), he does not accept collect calls. If you wish to list the Chairman's home phone number on flyers or such, please put the following next to it: No Collect Calls Accepted/Do not call between 9:30 PM and 8:00 AM Central Time.

CHAPTER/AFFILIATE NEWS

C/FO-AUSTIN

No information received.

C/FO-LOS ANGELES

No information received.

C/FO-SAN ANTONIO

Next Meeting: February 12, 1989

at the Winston Apartments' Club Room

on Sir Winston Drive, San Antonio

Suggested Donation: C/FO Members-\$1

Non-C/FO Members-\$2

For more information: Randall, (512) 655-2678

February Schedule (Times are approximate)

1:00 - 1:30 Urusei Yatsura #?

1:30 - 2:00 Mobile Suit Gundam #14

2:00 - 2:30 Orange Road #2

2:30 - 3:00 Getchaman II #13

C/FO-San Antonio Executive Board Meeting

3:00 - 3:30 Aura Battler Dunbine #5

3:30 - 4:00 C/FO-SA Business Meeting

4:00 - 4:30 City Hunter #23

4:30 - 5:00 Saint Seiya #19

5:00 - 5:30 Samurai Troopers #2

5:30 - 6:00 Voloms #33

6:00 - 7:00 DINNER BREAK

7:00 - 7:45 Voloms: Red Shoulder Document

7:45 - 8:30 Voloms: Battle of the Heterogenous

8:30 - 9:00 Cats Eye #?

9:00 - 9:30 Dragon Ball #?

9:30 - ??? Requests

ANIME SACRAMENTO

Next Meeting: In March

CHICAGO MEGAZONE

No Information Received.

INLAND EMPIRE ANIME

No Information Received.

MANASOTA ANIME GROUP

No Information Received.

SUBCULTURE

No Information Received. (May be changing their name.)

MEMBERSHIPS EXPIRING

Check the following list to see if your general C/FO membership has just expired or will be expiring in the next couple of months! If your name is on this list, please use the 1989 C/FO Membership Form that appeared in the January issue of CD to renew your membership TODAY!

Membership Expires End of January 1989

Sean Cunningham - Corpus Christi, TX 78411

George Mantis - Sacramento, CA 95819

---member of Anime Sacramento

Rob Miles - APO SF 96519

David Morris - Toledo, OH 43619

Wayne Wright - Highland, CA 92346

---Inland Empire Anime, C/FO-Los Angeles

Paul Young - Victoria, BC V8P 4A6

Membership Expires End of February 1989

Bill Ashbaugh - San Clemente, CA 92672

Jan Birdsell - Santa Barbara, CA 93105

Mitch Glaser - Los Angeles, CA 90034

Linda G. Hasley - Santa Barbara, CA 93110

Mike Low - Marina del Rey, CA 90295

---member of Los Angeles

Michael R. McDermott - Fresno, CA 93701

---member of C/FO-Los Angeles

Tom Miller - Revere, MA 02151

---member of C/FO-San Antonio

Mike Ringer - Goleta, CA 93117

John Schermen - Riverside, CA 92507

---member of Inland Empire Anime

Stephen F. Schultheis - Goleta, CA 93117

---member of C/FO-Los Angeles

Gregg Sharp - Phoenix, AZ 85019

David M. Watson Jr. - Brookline, MA 02146

Steven M. Worth - Yonkers, NY 10705

Membership Expires End of March 1989

Michael Carreon - Palms, CA 90034

Robert Hasley - Santa Barbara, CA 93110

Anthony Jackson - Detroit, MI 48223

Peter Siempelkamp - Ladysmith, BC V0R 2E0

Frank Yesse - Jamaica, NY 11432

C/FO FORUM

[This month we have a wide ranging letter by Vanessa Howle. Avoid having to repeat what Vanessa says in my comments, I'm going to do something that my former assistant editor (Robert Gibson) would never let me do, mix my comments in with the letter!---RSS]

About the C/FO Forum and the goals, it's interesting to see what the Board of Directors see as the C/FO's main goals. I also believe information is important - too many people are hoarding info and tapes, so a "large" organization to help inform people is needed.

I believe that members in the C/FO should become more vocal about their wants - if they are unhappy with the club's goals, they should speak up. I can't honestly say I've seen the same people pop up writing letters or articles - but I understand some people feel they don't have the talent or time to write. I do feel that if they see an article that they do/don't like, or read stories they do/don't care for, they should write.

[I agree 100% here! We need much more feedback from the membership. While we can only print what we get, we have to know how you like what we do print to even know what to try to get --- and a few members filling out a survey once a year is NOT enough feedback!---RSS]

It does get frustrating working on articles and translating comics to get absolutely no response. Over 30 members are listed in the 1988 C/FO Membership Directory as liking City Hunter or Catseye. Does that mean if I don't see any letters about the January City Hunter article (that I, R. Tuskay, and J. Yuria translated) does that mean that the fans liked it or not? Does no letters mean there wasn't any info they disagreed with or I answered all their questions?

In the late 1988 editions of Celluloid Diversions, some readers kept asking if manga could be translated and printed even if it was only 2 pages. In the October 1988 issue, the portion of a 22 Gundam manga

I translated ran - most C/FO members seem to like at least one of the Gundam series. I was willing to translate more (actually, I had even started translating more) if fans would say if they liked it or not --- why run something only one person is going to enjoy? Once again - no letters of comment one way or the other. I guess everyone hated the 22 Gundam translation except Lee Dunning. But I didn't write this as a "bitch fest" --- back to the subject...

[I tend to assume that "silence gives assent", that is, if we do not get letters from the membership complaining about what we print or what the board is thinking of doing, the members approve of what we are doing 100%! To be honest, the only thing the membership has really spoken was when I proposed turning the C/FO into a simple welcome that directed people to chapters...I got about twenty letters from members who lived in isolated areas telling me in no uncertain terms that this was a bad idea because they would no longer get anything from the C/FO, I'm almost ashamed to admit it but that is the most unsolicited letters I have ever gotten on any subject from the C/FO membership in the three years I have been head of this organization. The situation is so bad that I believe I could announce that I was going to use every penny of the C/FO's money to take a fact-finding tour of Japan unless 50% or more of the membership wrote in and objected and I doubt I would hear from more than 20% to 30%! Anime fandom is the most silent fandom I have ever been in and I haven't been able to change that despite several years of effort.

But, you are right - The membership has to make the time to let us know what they like and what they don't like. Believe it or not, most of the C/FO officers are willing to do anything legal and that they have time and ability to do if we know that's what the membership wants --- but the membership has to let us know what they want. Also if you think you're qualified to volunteer for something and would like to do so, you have to write in, advertise your qualifications and willingness, and volunteer to do something, long-range mind-reading spells are just too expensive (and would violate your right to privacy, anyway)---RSS]

I believe members should try harder to drive out video pirates - however, since the LOCAL comic stores (Geppi's owned by Diamond Comics Distributors have started selling dubbed copies for \$25-\$35 and Barbarian Books in Wheaton, MD started selling dubbed copies for \$30 after ordering masters) in my area are jumping in, I'm looking for new stores to buy comics from!

[Are you sure that Geppi's is dealing in bootlegs? The only tapes I've seen on Diamond's order forms are the stuff that has been legally dubbed over here Locke the Superpower, Vengeance of the Space Pirate, and the like... Let me have more information!---RSS]

But due to the C/FO-San Antonio Tape Library being closed, it's

getting harder for those of us on the east coast to get new OVAs or movies. (The local group I am starting was going to send in tapes to get dubbed and offer trades --- we're trying to help anime fans in this area realize they don't have to buy tapes for outrageous prices or horde them as they've seen other fans do --- but now who can we turn to?)

[If this was an attempt to get me to feel sorry I closed the C/FO-San Antonio Tape Library, Vanessa, it failed completely. The C/FO-San Antonio Tape Library cannot be the sole source of tapes for this club, let alone anime fandom as a whole --- if for no other reason that it is now taking an average of TEN WEEKS from the day we receive a tape until we drop it in the mail! If I do no trading, no dubbing for friends, never record anything off the air for myself, and the weather is always perfect, I can dub about 30 tapes a month --- if the all the C/FO's approximately 300 members each sent in a single tape for dubbing and they all arrived the same day - it'd be about TEN MONTHS before the last tape was sent out. With Ray and Robert helping with the dubbing, a couple of months could be shaved off of that figure, but there is still no way one library can be the source of tapes for the entire C/FO --- a central library simply will not work. Besides, anyone with a few tapes in their collection can build up their library the same way we did ours originally. You write letters to all the people listing themselves as willing to trade in the C/FO Membership Directory and deal with those who respond. Yes, it is expensive, it is a lot of work, and it does take a lot of time - but that's how we got our library started!---RSS]

How about allowing C/FO members/Staff/Affiliates/Chapters who do work to benefit the C/FO in general priority? And simply not dealing with obnoxious people? (Or they deal with another branch?) Or for the amount of work you do for the C/FO, the more tapes you can have dubbed - For instance, you are allowed 2 tapes dubbed a month for two months for helping format the newsletter, writing articles, or being a sub-librarian and helping to ease the load? Let's face it, there are no easy rules - everywhere you go you're going to run into assholes - but hopefully people will realize that no matter how self-important they feel they are, not everyone feels that way.

[Well, we are going to try something like that. We are going to give priority to people willing to dub tapes for others WITHOUT a trade and are willing and able to dub at least 15 tapes a month and to, in some cases, Chapter and Affiliate owned libraries. These groups will get their tapes dubbed first and will be able to send in more tapes for dubbing, but they will be expected to provide a free service to other C/FO members (i.e. not just their personal friends and people who live in their local area) and anyone foolish enough to try to take the extra privileges without providing real service will face the full wrath of Randall Stukeby (something no one in anime fandom has ever faced, no matter what they think). Also,

taping priority (and the number of tapes you can request at one time) will be based on C/FO membership class. After all the trouble we have had recently, I wanted to impose some really draconian rules (Ghengis Khan would have been proud), but, fortunately for anime fandom, I got talked out of them (send your thanks to Pat and Ray)--RSS]

One last comment about C/FO general business. With the Staff membership class being abolished, does that mean that via Activity Points Staff members can get reduced Full membership rates? Not to complain, but everyone on staff I know works hard (look at all the work Pat does on her Seiya articles) and I feel staff should get a bit of a break on membership.

[C/FO Activity Points will be discussed in detail in next month's CD (as it goes to much more of the membership), but you have the basic idea. The Staff membership rewarded only those few people devoting huge amounts of time to the general C/FO with a reduced cost membership. C/FO Activity Points will reward just about everyone who contributes something to the success of the C/FO. Even getting a single spot illo published will be rewarded with a few activity points and hence a few cents off your next renewal. The more you do, the more points you get. I imagine there will even be several people earning enough points for a free renewal at the Full membership level every year---RSS]

Take care and remember it's supposed to be fun!

Vanessa Howle
2716 30th Str SE
Washington, DC 20020

WE WANT TO HEAR YOUR IDEAS FOR THE C/FO

Yes, we really do want to hear your ideas for the C/FO! The board members are generally too busy running the club to think up any really good ideas, so coming up with ideas and suggestions is the duty of the membership! So come on, what do you think should be done to improve this club? Write us a letter and let us know what you think should be done and why you think what you suggest should be done - the C/FO board can't read minds, so you have to write us a letter. Sure, your idea might be one of those that has been suggested a hundred times and always shot down as unworkable or too expensive, but then again it may be a brand new idea that no one has thought of before - no one will ever know if you don't write it up and send it to:

C/FO Forum
c/o Randall S. Stukey
4122 Tollulah
San Antonio, TX 78218-3452

THE VIDEO LIBRARY

by Randall S. Stukey

The new tape rules to be published in March or April will provide for a major change in the dubbing priorities. The quickest service will go to C/FO members running open libraries like this one and to those libraries owned and operated by C/FO chapters and affiliates. Qualifying libraries will not only get the fastest service, they will be able to submit more tapes for dubbing than anyone else.

This is a more workable version of the Sublibrarian idea that appeared in the rules last year. The new rules allow each library to have their own rules and should act to encourage an increase in the number of C/FO chapters and affiliates (now that the C/FO actually has a working set of rules to govern them). What follows is a DRAFT of the rules covering the operation of these libraries. Note the emphasis on the word "draft". That means that these rules are not final and are subject to change if we notice any loopholes that would allow them to be abused. We are publishing them, however, in the hope that some of you will prove willing to set up an "All-Comers" Library or a Chapter/Affiliate Library and will let us know of your desire to do so immediately - because if fifteen or twenty other C/FO members are not willing to dub 15 or more tapes a month without trades for other C/FO members in exchange for being able to send in more tapes to us, then we there is really no reason for the C/FO-San Antonio Tape Library to ever reopen as we cannot supply the entire C/FO and see no reason to try. (The draft also lists the new rules for people desiring priority service on tapes to be shown at a convention, for those of you interested in that...)

DRAFT SPECIAL SERVICES RULES

The C/FO-San Antonio Tape Library provides special services (faster service and more tapes accepted at a single time) to three groups:

- 1) All-Comers Libraries
- 2) Chapter/Affiliate Libraries
- 3) Conventions

provided the group in question can prove that they meet (and continue to meet) the following requirements specified herein.

ALL-COMERS LIBRARIES: A C/FO member or group of C/FO members who are volunteering to dub tapes in large quantity from their private collection for general C/FO members without a trade - in a manner somewhat similar to this library may qualify as an All-Comers Library by meeting the following requirements:

- a) the individual or group requesting such status obtain the

approval of their tape dubbing rules from the Head Librarian. These rules must require a written pledge to not deal with for-profit dubbers in any way, shape, or form to obtain copies from the library.

b) the library must be able to make an average of at least 15 dubs a month to qualify.

c) the library rules must give current general C/FO members absolute priority on usage of all material in the chapter library (over non-general C/FO members).

d) the library must agree to provide copies of material in their library to this library on a priority basis if such copies are requested (just as you get priority copies from us).

e) no person who is prohibited or banned from using either the C/FO-San Antonio Tape Library or any Tape Library approved as a special service under these rules shall be allowed to use the library for the duration of the prohibition or ban, unless the prohibition or ban is lifted in accordance with these rules.

Once the library's rules are approved, the library's services will be listed in *Celluloid Diversions* for two months - if no complaints are received about the service, the library will be qualified as an All-Comers library and will get the special privileges associated with such (currently the fastest service and the right to send in up to 4 tapes at a time with no yearly maximum) so long as the library continues to operate under approved rules and continues to actively dub tapes for others without trades.

CHAPTER/AFFILIATE LIBRARIES: A C/FO Chapter or Affiliate may establish a library and receive special privileges for doing so provided:

a) the tapes in the library are owned by the chapter or affiliate as a whole and not by a member of the chapter or affiliate. The officer in charge of the chapter/affiliate tape library must be a Regular or Full member of the general C/FO.

b) the tapes will either be dubbed for its members by the chapter/affiliate without a trade, fee, or donation of any kind, or they may be checked out by chapter/affiliate members for their own use without a fee or donation being required (a refundable deposit may be collected, however). All people using the library must either be current general C/FO members or must have signed a written pledge approved by the C/FO-San Antonio Head Librarian to not deal with for-profit dubbers in any way, shape, or form.

c) the chapter or affiliate must agree to give current general C/FO members absolute priority on usage of all material in the chapter library (over non-general C/FO members).

d) the chapter or affiliate must agree to provide copies of material in their library to this library on a priority basis if such

copies are requested and dubbing facilities are available (just as they get priority copies from us).

e) no person who is prohibited or banned from using either the C/FO-San Antonio Tape Library or any Tape Library approved as a special service under these rules shall be allowed to use the chapter or affiliate library for the duration of the prohibition or ban unless the prohibition or ban is lifted in accordance with these rules.

Chapter/Affiliate Libraries meeting the above requirements will get the special privileges associated with such, currently the second fastest service and the right to send in up to 4 tapes at a time (for chapters, 2 tapes at a time for affiliates) with no yearly maximum so long as the library continues to operate and meet all of the above requirements.

CONVENTIONS: General C/FO members in charge of a convention video room may obtain copies from this library on a high priority basis provided the following is certified in writing and said certification is signed by both the C/FO member running the video room and the chairman of the convention committee:

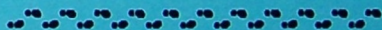
a) The convention must certify that bootleg tapes will not be allowed to be sold or advertised by dealers or fans either within the video room or within 75 feet (as a person walks, not as a radio wave travels) of the video room.

b) The convention must certify that no adult animation will be shown in the video room. (Private "adult animation" parties may be advertised in the video room, but Cream Lemons and such material shall not be shown as a part of con programming.)

c) Dealers purchasing dealer space will be informed in writing by the convention staff before the convention that the for-profit sale of uncensored dubs of video material is prohibited at the convention.

d) The C/FO member operating the video room will provide and place flyers encouraging people to join the general C/FO (and providing its address) in the video room.

Again, remember these are DRAFT rules and may change somewhat before they become final. Pollite comments on these draft rules will be accepted, but the basic ideas of requiring signed "no dealing with for-profit dubbers" statements and giving absolute priority to general C/FO members (i.e. you have 100 tapes from non-C/FO members to dub in your dubbing pile and you get a request from a current general C/FO member - you do the C/FO member's request before the 100 non-C/FO member requests).



REWARD!

\$500 Reward for information leading to the arrest and conviction of the person(s) responsible for the burglary of the home of Ben Dunn in San Antonio, TX. on the night of January, 26th, 1989. Among the items stolen were:

- Dozens of rare and expensive Japanese toys
- Several Japanese Animation BGMs
- Several American records
- Many, many, Roman Albums and other assorted animation-related books
- 2 videotape recorders
- 200+ videotapes of assorted Japanese animation programs
- Several American commercial videotapes

Also stolen were several records, videogame cartridges, and videotapes belonging to Paul Roche and Robert W. Gibson (the person writing this release and not-at-all happy at this moment). Anyone interested in an itemized list of the stolen property should contact Ben Dunn at the following address:

Ben Dunn
PO. Box 290221
San Antonio, TX 78280-1621

If the person(s) responsible for the theft returns the **complete** collection by March 26th, no charges will be filed.

Elvis Alive!!! Lose Weight without Dieting!!! Man Eats Own Head and Lives to Tell About it!!!

0¢

Ryuuko #2 is finally out!!!

0¢

(Well, 3 out of 4 ain't bad.)

(AP-San Antonio)

Actually, **Ryuuko #2** has indeed been published at long last. Now, you and all of your friends can own a copy of the best damned non-profit fanzine published this year in Texas by Brian Sutton (the guy who draws the cute jackals). Included in this 100 page menagerie are the pulse-pattering conclusions to **Space Cruiser Urusel** and **Knighthawk**, as well as lots o' other neat stuff collected from fans and pros from all over these United States (and other countries). Just like **Ryuuko #1** (still available), this baby can be yours for only \$6 plus either #2.40 for first class postage or 90¢ for el cheapo third class. Send all money (dollars, nickels, dimes, etc.) or checks, or bribes, (or sexy jackal-type critters), to:

Unpaid
Advert.

Brian Sutton
229 Cloudmont
San Antonio, TX. 78239

Shameless
Plug